



I

V

as
to
th
fa
er
g
p
R
V

c
o
p
b
c
f
R
l
i
c
i
l
y
a
h
A

605
v. 92-93

The INLAND PRINTER

J. L. FRAZIER, Editor

★

Near Code Agreement

Lindsay Rogers tells twenty associations to agree on basic code for industry; sessions run day and night

WILL THERE be a Code of Fair Competition for the Printing Industry? There will. But the question as to what kind of a code it will be remains to be answered. Whatever it may offer to the end of regulating the industry, it is fairly certain there will be one master code embracing practically all branches of the graphic arts—all of them, if the hope expressed by Deputy Administrator Lindsay Rogers, who is conducting the hearings in Washington, is realized.

All divisions of the graphic arts, especially those producing competing products, or those in which there is similarity of processes or production methods, will be brought under the provisions of that one code. That fact was brought out when Professor Rogers invited at least ten of the principal associations in the industry to select representatives to confer with him in Washington on September 12. "Twenty codes," he said, "are too many for any one industry." An effort was then started to bring about a reconciliation of the varying views as to what the code should contain, and to harmonize basic provisions that appeared in each of the codes submitted.

Association Leaders Confer

Included among those invited to participate in this conference were the United Typothetae of America, National Editorial Association, International Trade Composition Association, National Lithographers Association, Advertising Typographers of America, Label Manufacturers Association, Periodical Publishers Institute, American Photo-Engravers Association, International Association of Electrotypers, and the Book Manufacturers Institute.

Feeling that their businesses were entirely distinct, photoengravers and electrotypers requested that they be allowed to operate under their own codes, submitted to the N.R.A. (Other branches which appeared during the course of the public hearings later made similar requests.)

The remaining groups proceeded with an effort to formulate one basic code—and

there and then started a series of practically continuous day-and-night sessions that ran well into the next week, one code being prepared, considered, and discarded, another following the same route, and still another being put into final form for presentation over Sunday and submitted at the hearings on September 18, this being subjected to further conferences and revampings as the hearings progressed. As the hearings closed, groups still were at work in an endeavor to reach an agreement.

As the basic code prepared following the conference with the deputy administrator is the one which, it appears now, will form the basis for the final one to be approved and submitted for the President's approval, let us briefly review its major provisions.

First, under its "Definitions" the term "Graphic Arts" includes "all establishments using any of the following-named processes, or performing any of the following-named services, or producing any of the following-named products: Printing, letterpress relief printing, planography, lithography or photo-lithography, decalcomania printing, offset printing, intaglio printing, gravure, rotogravure, photogravure, mimeographing, multigraphing, labels, typography, typesetting, composition, gathering of printed matter, the binding of printed matter, book manufacturing and pamphlet manufacturing, bindings, covers, newspaper publishing, newspaper printing, periodical publishing, periodical printing, and all like products, services, and processes."

That's quite all-inclusive! Yet, we get one other definition, which is: "The term 'printed matter,' as used herein, is defined to include paper or paper-like substances upon which there has been printed, impressed, stamped, or transferred any ink, color, pigment, mark, character or delineation by the use of any of the above-mentioned or similar processes."

This basic code calls for the creation of "a self-governing national basic code authority to be known as the Graphic Arts Code Authority," to consist of one member designated by each Divisional Code Authority. The Divisional Code Authorities are set forth in appendices.

Thus "Appendix of Division Number 1—Relief Printing" follows the lines of the administrative provisions of the code of the commercial-printing industry, as adopted at the conferences held in Chicago, July 13 and 14, possessing the sponsorship of the United Typothetae of America, and sets that association as "the instrument of co-operation in effecting the purposes of the code and in coördinating the efforts of the various trade associations of the industry and of the Government in achieving the purposes of the N.I.R.A."

Executive Committee's Powers

These conferences at Chicago also set up a National Executive Committee of thirty-six members from seventeen zones to have national administration of the code for the commercial branch, or "relief printing" as it is called in the new code.

Division Number 1 has two subdivisions: (a) *Typesetting*, the administrative function for which is vested in the National Executive Committee of the International Trade Composition Association; and (b) the *Advertising Typographers*, of which the Executive Committee of the Advertising Typographers of America is the administrative agency.

Division Number 2 covers "Non-metropolitan Newspaper Publishing, Printing," and is under the administration of the National Editorial Association, that body to be augmented, for the purpose of administering the code, by four members of the Newspaper Association Managers.

Division Number 3, "Lithographing," is under the jurisdiction of the Lithographers National Association as the code authority for that division. Division Number 4, "Periodical Publishing, and Printing," makes the Periodical Publishers Institute the code authority. Division Number 5, "Book Manufacturing," is under the administration of



the Book Manufacturers Institute. Division Number 6, "Intaglio Printing," establishes the National Gravure Printers Association, a newly created organization, as the code authority for that field.

Under the employment section (Section 4) of this basic code (that's what we'll continue to call it here) there appears the regular labor clause, which permits collective bargaining, required by the Recovery Act. Added to this, however, is the following:

"(b) Without in any way attempting to qualify or modify by interpretation any of the provisions of the National Industrial Recovery Act, employers in the graphic-arts industries may exercise their right to select, retain, or advance employees on the basis of individual merit, without regard to their membership in any organization."

May Be Thrown Out

Judging by the tenor of reports with reference to the progress of other codes, this additional clause undoubtedly will be subjected to considerable argument before the final approved draft is completed, and if we can take recent statements attributed to the administrator as a criterion, it is doubtful if it will stand.

Hours and wages, thus far, are essentially as reported in *THE INLAND PRINTER* following the code conventions.

Non-mechanical maximum hours (Section 5) sets forty hours as the maximum in any single week for "accounting, clerical, office, service, or sales employees (except outside salesmen, elevator operators, and the watchmen) in any office or department," with permission to exceed these limitations in case of necessity arising from an emergency, upon the condition that no employee shall work more than an average of forty hours a week over a twenty-six-week period, nor more than forty-eight hours in any one payroll week.

Forty-Hour Week Set

Mechanical maximum hours (Section 6) are set at forty hours a week, averaged over a six-month period for any factory or mechanical worker, artisan, or mechanical employee (including any proprietors, members of their families, or supervisors, and including foremen, for the time actually engaged in mechanical work), with the provision that no such employee shall be so employed for more than forty-eight hours in any one week.

Where there is a shortage of mechanical labor in any of the classes as mentioned, and which shortage "will create a great and unavoidable hardship," an employer may obtain a stay of the maximum hours requirements by petitioning the Divisional Code Authority of his division, pending an investigation by the N.R.A., if he agrees to accept decision of the investigation.

Also, there is the provision that "it is not the intention of this Code to limit the number of hours or shifts a plant may operate." And there are "Maximum Hours Exceptions" covered by four clauses under Section 7.

Non-mechanical minimum wages are set forth for cities of different sizes and the immediate trade area thereof, ranging from \$15 a week in any city over 500,000 population, to \$13 a week in any city between 5,000 and 25,000 population; the wages in towns of less than 5,000 population to be increased by not less than 20 per cent, provided that this shall not require wages in excess of \$12 a week.

Persons learning the business, during the first twelve months of service in the industry, office boys or girls, and/or errand boys or girls, comprising in all not more than one for each ten employees or fraction thereof, shall not receive less than 20 cents an hour. Wages for part time shall be computed and paid at proportional rates, a week, for the time actually employed.

All establishments included in Division Number 4 (Periodical Publishing, and/or Printing) and Subdivision B of Division Number 1 (the Advertising Typographers) "shall not pay any non-mechanical employee less than the amount set forth in paragraph (a) unless the wage for the same class of work in the same locality on July 15, 1929, was less than the amount set forth, in which case it shall pay not less than the wage for the same class of work in such locality on July 15, 1929, and in no event less than \$12 a week."

Sets Mechanical Wages

Mechanical minimum wages (Section 9) provides 40 cents an hour for "any factory or mechanical worker, artisan, or mechanical employee," unless the hourly rate for the same class of work on July 15, 1929, was less than 40 cents an hour, in which latter case they shall be paid not less than the hourly rate on July 15, 1929, and in no event less than 30 cents an hour. Apprentices (to comprise not more than one for each five mechanical employees or fraction thereof) may be paid not less than 20 cents an hour during the first three years of service in the industry. Other than these two divisions, the rate is based on July 15, 1933.

Persons under the age of sixteen years shall not be employed, the provisions being made under this section that those between fourteen and sixteen may be employed (but not in any mechanical or manufacturing duties), and not to exceed three hours a day (these hours between 7 a.m. and 7 p.m.) in such work as will not interfere with day school. Another clause under this same section provides that establishments specified in Divisions Number 2 (Non-metropolitan Newspaper Publishing, and

Printing) and Number 4 (Periodical Publishing, and Printing) as provided in this code, where there are newspapers or periodicals published and/or printed, may also employ persons under the age of sixteen years who are able, without impairment of health, to deliver or to sell newspapers, or periodicals during the newly established hours for such work, where such work does not interfere with school hours.

Provides Trade Practices

Then we get into "Trade Practice Rules" (Section 11) which are a lot like those covered in former reports of the code development in *THE INLAND PRINTER*. Each establishment has to maintain accounting methods "that will furnish and make available, with reasonable accuracy, all the necessary information as to costs of production of its products."

Also, each establishment shall maintain and "keep in proper order" a cost-finding system, or use a price-determination schedule based upon a cost-finding system, or determine production-cost values and individual order costs upon hourly cost rates established by the Divisional Code Authority for its division, based upon the cost records of comparable plants kept in conformity with an approved cost-accounting system to be established.

Under "Cost Protection," it is set forth that "The prices at which the products or services of the establishments covered by this code are sold shall be based upon cost, and no bid shall be submitted, or price quoted, on printed matter or other products or services sold, or rendered, by any establishment for less than the cost of production as determined by cost-accounting methods or by price-determination schedules provided for under the subsection (a) hereof, plus the cost of all materials and outside purchases required to produce such printed matter, or products, or render such service, plus a reasonable profit."

Newspapers Exempt

"However, newspapers with a bona fide paid circulation, or periodicals, sold or delivered by the publishers, may be sold by the publishers for less than the cost of production. Existing written contracts shall be left to the negotiation of the establishment and its customer."

There we have some of the principal provisions of what has developed into the basic code prepared following conferences of the associations called by the deputy administrator during the week preceding the public hearings.

When Deputy Administrator Rogers opened the hearings on the codes for the graphic arts, on Monday, September 18, the main auditorium in the Department of Commerce Building in Washington was

crowded to its limits. Faced with one of the most complex industries yet to appear before the N.R.A., an industry with more than 32,000 units and representing an investment that runs into the hundreds of millions of dollars, with numerous and somewhat different branches, more than twenty separate codes having been submitted, Rogers started on a monumental task. When making his brief introductory statement, he explained that the compelling purpose of the sessions would be to fuse all separate codes into one master code.

Printing Code First

The codes, as submitted in their original form, were then taken up, the first one being the Code for the Commercial Printing Industry, as formulated at conferences held in Chicago during July.

As chairman of the National Executive Committee established at the Chicago conferences, Frank J. Smith, of Rochester, New York, made the opening statement in the presentation of the code and also presented the witnesses appearing in support of it. The first was John J. Deviny, executive secretary of the U. T. A., who described the process leading up to the development of the code, and stated that it represented the thought and desire of a majority of the commercial printers of the country.

In his testimony, he pointed out that 25,000 shops representing an annual volume of approximately \$750,000,000 were invited to attend the conference in Chicago on July 13 and 14, and that more than 400 were present to assist in drafting a code.

Basic Code Offered

Walter D. Allen, president of the National Editorial Association, presented what came to be known as the master- or basic code proposed to cover the several divisions of the industry, explaining that this basic code had been concurred in by the "Publishing-Printing" industry, and also other divisions of the graphic arts industry, mentioning specifically the advertising typographers, the non-metropolitan newspaper publishers and printers, the lithographers, periodical publishing and printing, book manufacturing, and intaglio printing.

Questioned by the deputy administrator as to the paragraph on price stabilization, which was referred to as "price-fixing," Allen said that the code did not establish price-fixing, but that it did provide a prohibition against an individual establishment selling below the cost of production as established by a cost-finding system.

To give just a faint glimpse of the manifold phases of the industry, scan over the titles on the different codes presented. Here they are: Advertising-Newspaper Industry; Commercial-printing Industry; Publishing-printing and Printing Subdivisions of the

COMING!

THE LIFE STORY and the glorious accomplishments of Frederic W. Goudy, never adequately related in print, starts in the next issue.

Peter Beilenson has written the biography of this famous printer, who late this month celebrates the founding of The Village Press. It is a story with a universal appeal to printers.

Don't miss this fine series!

In the November issue, too, a new series of articles by "Jack" Tarrant, authority on estimating, giving important facts on cost-finding, how to estimate, and similar points begins. You require such information today more than ever. It is told in easily understood language you can grasp.

Graphic-arts Industry; Book-manufacturing Industry; Textbook-publishing Industry; Periodical-publishing Industry; City Directory Industry; Play-publishing Industry; Loose-leaf-manufacturing Industry; Label-manufacturing Industry; Ticket-and-coupon-manufacturing Industry; Photo-lithographing and Lithographic Industry; the Music-printing Industry; the Greeting Card Industry; Banknote-printing Industry; Photoengraving Industry; Typesetting Industry; Electrotyping and Stereotyping Industries, Advertising Typographers Industry; and an additional one appeared later as the Graphic Arts Finishing Industry, while another appeared at the hearings as the Textile-and-hosiery Label, Container, and Packaging Industry.

Objectors Are Numerous

The closed-shop interests, the open-shop interests, as well as labor, the consumer, and many other interests were represented and put in an appearance. University publishers, the representatives of religious publishing houses, the National Consumers League, the National Association Against Child Labor, and the American Newspaper Publishers Association, with others, put in their pleas for consideration of the different interests they represented, attacked certain provisions of the codes, urging that their interests be not affected to their detriment.

Be it said to their credit that the international unions, represented by Charles P. Howard, as president of the International Typographical Union, made an impressive presentation in their combined brief, which was supported by statistical, factual data.

With the opening of the hearings again Wednesday morning, Frank J. Smith was the first witness called. He stated that, at a meeting of the committee held the night before and continued over into the early morning hours, a working understanding had been reached by the group he represented, and that a committee had been appointed to develop a basic code for the entire graphic-arts industry in coöperation with Deputy Administrator Rogers and others concerned.

The members of this committee, he announced, were H. F. Ambrose, T. E. Donnelley, B. B. Eisenberg, H. A. Fischer, R. H. Heffner, George T. Lord, E. J. Mordaunt, Donald Rein, Walter B. Reilly, Harold P. Winchester, O. T. Wright, and Frank J. Smith as chairman.

This working committee was divided into three separate committees, one to work on price stabilization, another on hours, wages, and working conditions, the third on the administrative section of the code. These committees, in union with similar committees representing the other groups—the National Editorial Association, the Periodical Publishers Institute, the Advertising Typographers of America, the International Trade Composition Association, the Lithographers National Association, the Label Manufacturers Association, and all others—went into immediate sessions and continued day and night, until, as the closing part of this report is hurried in on Saturday, September 30, adjournment was declared for a week-end respite, to reconvene on Wednesday, October 4.

Resume Conferences

On Friday, September 29, all the groups were called together for another general conference, at which reports were made covering the progress to that time. These reports, it was understood, were in tentative form, and each one was to be reviewed by those who had been working on other groups or committees, suggestions for any changes or revisions to be presented in writing before the committees resumed the meetings the following week.

In view of the fact that these reports are still in tentative form, it is questionable whether a review would be appropriate. It may be said, however, that in presenting the report of the Committee on Hours of Work, Wages, and Working Conditions, the chairman of that group, H. A. Fischer, of Chicago, stated that the committee had made a serious effort to establish a complete and classified scale of wages for skilled labor, applying on some systematic and graduated basis throughout the country.

"The lack of detailed information, and the necessity for immediate action," he said, "make the committee fear that any such scale would impose serious hardships in

communities which are, in a measure, economically backward, or in which prevailing wages are based on unusual costs and standards of living."

Offers Alternatives

His report included a number of suggestions "as an alternative, to effect the immediate raising of wages, or to augment and unify the raises which have already been effected under the President's Reemployment Agreement," together with the schedule of suggested absolute-minimum wages set forth in two classes, Class 1 to consist of plants in towns of less than 25,000 population according to the 1930 census, in which the total output of commercial and contract printing for the preceding calendar year was less than \$50,000, this not to include circulation and advertising receipts of newspapers and periodicals. Class 2 is to include all the printing establishments in cities having more than 25,000 population according to the 1930 census, and all establishments in places of smaller population which had a total output of commercial and contract printing, excepting circulation and advertising receipts of newspapers and periodicals, for the preceding calendar year in excess of \$50,000. The schedule as presented includes all the classifications of printing-plant-and bindery labor, lithographers not being included, as it was considered impractical at the time the report was prepared.

Exceptions to the scale are provided for, covering establishments in towns of less than 5,000 population having gross receipts of less than \$5,000 for the preceding calendar year from commercial and contracted printing, except circulation and advertising receipts of newspapers and periodicals.

It was also set forth in the report that the provisions are intended to establish minimum-wage requirements, and that they are to be effective promptly, but that there should be an appropriate arrangement for future studies based on differences in costs and standards of living, and more exact classifications of tasks and other conditions.

Takes in Proprietors

Hours of labor are established at forty hours a week for all mechanical employees, including proprietors, supervisors, foremen, and/or others doing mechanical work, with the provision that in the case of each individual employe the workweek shall be divided into not more than six shifts, no one of which shall be more than eight hours. Provisions to allow for overtime, and so on, are included. Of "Other Working Conditions," a much debated section during these public hearings, the committee stated it had not yet attempted to formulate the code requirements bearing on the complement of men and apprenticeships.

The trade practice rules, as presented by the chairman of the committee having that part in hand, Donald Rein, of Houston, Texas, under the section on "Cost and Accounting," provides for the maintenance of accounting methods that will furnish and make available, with reasonable accuracy, all the necessary information as to costs of production. Also the maintenance of a cost-finding system conforming to approved principles of cost-finding, all accounting methods and cost-finding systems to have the approval of the Divisional Code Authority designated for the administration of the division before becoming effective.

Forbids Under-cost Sales

Too, under Cost Protection, providing that no bids shall be submitted or prices quoted for less than the cost of production including the cost of all materials, and so on, there is provision, practically, for three methods of determination, namely, by the approved cost-finding and accounting records, or upon economic hourly cost rates, and production based upon the cost records of comparable and/or representative plants kept in conformity with approved cost-finding and accounting methods, or upon price determination schedules approved by the Divisional Code Authority.

Representatives from some parts of the country, endeavoring to protect their territories from outside competition, were putting up a strong fight to have one set of uniform minimum hour-cost rates established in the code, to be applicable for all parts of the country. Their efforts had not been relaxed at the time the committee adjourned, and undoubtedly they will be continued when it reconvenes.

Not forgetting that all these provisions, when the final draft of the completed code is formulated and ready for presentation to the administrator, will have to run the gauntlet of the various advisory boards, representing the industrial advisors, the labor advisors, the legal advisors, as well as the consumers' advisory board, we must not overlook the fact that, as they were presented in tentative form, they undoubtedly will be subjected to further revision before being finally agreed upon for inclusion in the final draft of the code.

The report covering the work of the committee on the administrative section, as presented by the chairman, W. D. Fuller, of the Curtis Publishing Company, and the vice-chairman, E. W. Palmer, of The Kingsport Press, includes, it might be said, merely the basic principles upon which the committee had agreed up to the time of its presentation, and there undoubtedly is much to be done yet before completion. It retains the Graphic Arts Code Authority plan as set forth in the former proposals submitted for a basic code, delegating ad-

ministrative functions to the divisions included, and also stated that the principle of setting up trade-products groups was agreed upon in the committee, but the detail of allocation is yet to be completed.

As proposed by the committee, the divisions under a Graphic Arts Code Authority would include: (1) Relief Printing; (2) Metropolitan Newspaper Printing and Publishing; (3) Non-metropolitan Newspaper Publishing and Printing; (4) Periodical Publishing and Printing; (5) Book Publishing and Manufacturing, divided into (a) Book Publishing, and (b) Book Manufacturing; (6) Lithography; (7) Intaglio; and (8) Service, which is divided into (a) Typesetting Industry; (b) Advertising Typographers; (c) Photo-Engraving; (d) Electrotyping and Stereotyping; (e) all Mounting and Finishing; (f) Trade Pamphlet Binding; (g) Paper Ruling.

The divisions include existing recognized agencies, representative of divisions or of groups, and each division is, according to the report, to have the responsibility for administering the provisions of the code applicable to such division, including provisions covering wages, hours, and other conditions of employment, as well as provisions covering trade practices.

Insists on Forty Hours

As we bring this report to a close, an additional brief has been presented to the N.R.A. by the National Executive Committee, commenting on some of the issues that developed during the public hearings. It specifically supports the statements made in reference to the need of a maximum of not less than forty hours a week, this in controversy of some of the claims presented to the effect that a maximum of forty hours would not help in relieving unemployment in the industry, and recommendations for thirty hours and thirty-two hours as the maximum as made by certain groups as well as the labor unions.

Objections are raised, in the brief, to any maximum limitation of fewer than forty hours, and it is proposed that the forty-four hour week be given a trial for three or four months to determine the effect it will have on increasing employment.

Before this issue of THE INLAND PRINTER reaches its readers, there possibly may be a final draft of the Code of Fair Competition for the Graphic Arts Industries. However, according to the impression gained by interrogations of committee members, it is probable that such will not be the case. The conclusion must be reached that, when the final code is drafted and approved, it should represent the combined best judgment of the leaders of every phase and activity in the graphic arts, one hundred or more having been engaged in the formulation of the various sections and provisions.

Now, 50 Years Old!

WITH this issue, *THE INLAND PRINTER* completes fifty years of service to the printing industry. Its leadership, attested to by a paid circulation notably and consistently the largest among printing publications, reflects the value of that service. Recognition is evident, too, in the fact that the magazine has as regularly carried the largest volume of national advertising.

The publishers are proud of *THE INLAND PRINTER*. Adhering, as usual, to their policy of constructive editorial content, they have not followed the too-common practice of soliciting, or even suggesting, letters of congratulation—or

advertising as a birthday gift—with which to pad out these pages. Readers want helpful and interesting matter—advertisers have something to sell. These facts the editor has kept in mind. Of its own volition, the great Western States Envelope Company, of Milwaukee, offers felicitations in its advertisement and Mr. Moss has our sincerest appreciation. The articles which follow, worked up in large measure from the record in the pages of past issues, appear only because it is felt that readers would be interested in reviewing some of the highlights in the noteworthy advance made by the industry since *THE INLAND PRINTER* was first issued.



PRINTING WHEN *THE INLAND PRINTER* BEGAN

RECOLLECTIONS BY *Charles Francis* DEAN OF PRINTERS

PRINTING FIFTY YEARS AGO—that means 1883, but I would prefer to go back to 1879, when Shepard & Johnston went into the printing business on Clark Street, Chicago, and afterward started *THE INLAND PRINTER*, and all printers worked fifty-nine hours a week at \$15 a week.

Photoengraving was not in general use, in fact it was just coming on the horizon and nearly all cuts were made by hand on boxwood by a generation of wood engravers now lost to sight and almost lost even to memory itself.

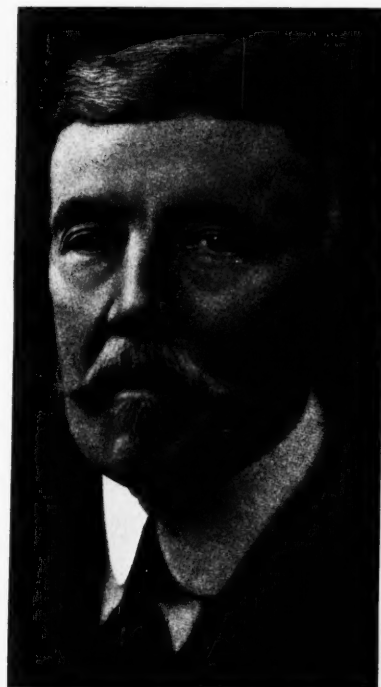
Rollermakers were an unknown quantity, except perhaps in such places as Chicago and New York City. So, the printer had to make his own. Paper was imported from the East. It was filled with electricity when received, which was very difficult to be rid of at times.

Living then in Louisville, a press was in use at the time made by Hoe and Company known as a three-revolution press. It ran at the great speed of 2,000 impressions an hour, the size being about sufficient to carry a sheet 28 by 42, and it was very difficult to find a man who could feed a press as fast as that.

Folding machines were coming into use and would carry a 28 by 42 sheet through at about 2,000 an hour. It was difficult, also, to find men who could feed at that then really great speed.

A large proportion of plates were made with the stereotyping process; electrotypes were almost unknown, and unsatisfactory.

Almost all paper was run through water and wet down, then it was placed between boards and left overnight, with a heavy weight on it, so that not much makeready



was necessary and from ten minutes to a half-hour was quite sufficient to give a good impression as standards went.

Steam-heated pressrooms were usually unknown, and a big stove in the working rooms served to keep fingers from freezing. Sometimes the men might work with their overcoats on.

Rule-twisting was in vogue for several years, while every commercial compositor was an artist. An exceptional and high-class one, Alex R. Allexon, who worked

on *THE INLAND PRINTER* for many years, is still living in Chicago.

Labor-saving "furniture" was unknown and the lead-cutter and the brass-rules-cutter managed to make business good for the manufacturer.

Every man had his own composing stick, and sometimes a set of rules against which he could set up type, and, of course, composing machines of any description were entirely unknown.

Composition was all by hand and 1,000 or 1,200 ems an hour constituted a good, and fast workman.

Often it became necessary to take a plank of wood and cut your own letters for circus posters and similar advertising.

THE INLAND PRINTER was an innovation and started after the demise of Round's *Printers' Cabinet*, which had a precarious existence for a few years and was really a splendid journal of its time. During this formative period, machinery and processes have come in—electrotyping, photoengraving, typesetting machines, and type casting machines, and presses so fast that it is difficult to keep up with them.

Among the first of these was the Bullock press, an immense piece of machinery which soon gave way to splendid machinery built by R. Hoe and Company, the Campbell Printing Press Company, and the Cottrell Company, and others, and various typesetting machines, followed by the linotype, monotype, and so on, until now the hand compositor is really a makeup man, and beauty is introduced by the great number of artists whose work is produced by the photoengraving and many color processes. More artists are now working in the

printing industry than in any other business or factory. A great variety of industries use those artists regularly.

Today the style and character of your output, together with your own services as master printer with honesty and integrity, are almost sure winners of good business. No institution can build up a great and profitable trade without intelligent printing and an honest, straightforward printer, of ability and artistic temperament.

SERVE INDUSTRY 50 YEARS WITH BENEFIT TO BOTH

FIFTY YEARS or more of service to the printing industry is a record of which any firm may be proud. Two concerns supplying machinery to the industry, not mentioned in other articles, worked up from early issues of *THE INLAND PRINTER* be-

cause they were not then advertising, are the Challenge Machinery Company and the F. P. Rosback Company.

Challenge is the older concern, having been organized as Schniedewend & Lee in Chicago in 1870. It became the Challenge Machinery Company during 1893, after Paul Schniedewend sold out. Although the company had suffered severe damage on several occasions from fire, including the Great Chicago Fire of 1871, the business acumen of James L. Lee, its founder, enabled the firm to become even more successful each time. James Lee worked as printer from early boyhood until the founding of Schniedewend & Lee. After his death in 1917, his son, J. Edgar Lee, became president.

The present head of the firm has invented and patented many machines for use by the printing industry. The concern manufactures a wide variety of equipment, from quoin keys to presses. Electrotypes' machines and equipment are also produced, as the original firm was an electrotyping service.

J. Edgar Lee has a valuable printers' library, including the steel engravings of "The Wagoner," published in 1771; "The Country Wake," published during 1776; many books on printing, and a file of *THE INLAND PRINTER*, complete from Volume One to the year 1933.

F. P. Rosback went into business in Chicago in 1881. He made dies, tools, and special machines, patenting in 1888 his round-hole bank-check perforator. Three years later he perfected his adjustable multiplex punching machine for Barrett Bindery, of Chicago, to punch round holes of different sizes and varying distances apart in order blanks and other business forms. The development of the loose-leaf ledger system led to the production of machines to punch even larger holes, with the slot perforator coming out in 1900. Nineteen sizes and styles of perforators and five sizes of punching machines now are included in the company's line.

The Rosback round-hole rotary perforator is probably his greatest piece of work. Engineers said it was impractical, but hundreds are in regular use the world over. The firm's latest machine is the multiple station, single-head wire stitcher for saddle work.

These firms have been successful because the machinery and service given to the industry have enabled printers to earn more with them.



Examples of rule-bending typography of fifty years ago, as shown in the fiftieth anniversary souvenir book issued by Topeka (Kansas) Typographical Union and printed by Copper Printing Company

March of Lead Soldiers

By DOUGLAS C. McMURTRIE

Changing styles in typography for fifty years have been promptly and always faithfully recorded in these columns, today the industry's best history of all that has gone before



ON THE FIFTIETH BIRTHDAY OF THE INLAND PRINTER—auspicious event that it is—we can review profitably the progress which has been made by typography in the period during which this journal has been making its regular appearance. Fifty years is longer than the working period in most men's lives, and for a business journal, with the high mortality record of such publications in mind, fifty years seems like the life-span of that famed person, Methuselah.

These fifty years, moreover, are a half-century of revolutionary changes in all the conditions of life. THE INLAND PRINTER began shortly before the dawn of the Age of Steel and grew up with all that this new medium brought with it in the development of city architecture, transportation, and the construction of powerful and intricate machinery. Electric lighting and power were still in their infancy when THE INLAND PRINTER first appeared. The first electric street car was set in motion in the eighties, and the now obsolete arc lights were then beginning to sputter and glare on our streets. The telephone was not yet in its present universal use. The automobile, the airplane, the radio, were still to come.

We can thus expect the art of typography to have changed radically in many respects over this period of fifty years, and in such an expectation we shall not be disappointed. It may be convenient to divide this half-century into five decades. As THE INLAND PRINTER began publication with the issue of October, 1883, we therefore mark the endings of the ten-year periods of time, as 1893, 1903, 1913, 1923, and 1933. Typographic history seems to divide itself logically within these periods.

The year of the first Chicago world's fair, 1893, was significant in the applied arts in America, for the exposition exerted a profound effect on public taste and standards of style. The year 1903 is remembered as the dawn of the Cheltenham era, while in 1913 we were on the threshold of a veritable renaissance in type design and

the practice of typography. In 1923 we were at the zenith of the classical revival, though approaching the brink of the "modern" chasm, and 1933 is the year of the second Chicago world's fair, which seems destined again to exert an influence of major importance on American design in many fields.

We are accustomed to think of the average American business as being short-lived, in contrast with the long-continued operation of many commercial organizations in Europe. It is heartening, therefore, to go back fifty years and find, as adver-

Ault & Wiborg, George H. Morrill and Company, Bradner Smith and Company, Blomgren Brothers and Company, R. Hoe and Company, and the Babcock Printing Press Manufacturing Company. Represented today by merger in the American Type Founders Company, we note the names of Farmer, Little and Company, Marder, Luse and Company, and Barnhart Brothers & Spindler. These names represent nearly half the advertisers in that issue—surely evidence that live and forward-looking firms then appreciated the value of such a publication!

In 1883, during which year THE INLAND PRINTER made its first bow to the public, types light in color but ornate in design were in high favor, and they were used in exceedingly elaborate arrangements. This typographic period is best known, however, as the era of rule-twisting, for the compositors who took the most pains with their work considered liberal use of curved brass rules to be indispensable to fine typography.

Nowadays, we are inclined to poke fun at the rule-twisting period, but at the time it was a question of vital practical importance. In the column of "hints to apprentices" in the May, 1884, issue we find this advice is given under the heading "Rule work":

"Such work as this is sure to be universally admired, and brings credit both to the workman producing it and the firm employing him. As demand for this class of work is growing every day, it is to the interest of the young printers to endeavor to make themselves adept in this line of work, for when it becomes known that a workman is capable of executing such artistic work, his services will be sought for by employers of high-class labor, and he need never fear that he will have to look for a job."

A typical piece of job composition of that period, thoughtfully conceived and carefully executed, is reproduced from an early issue of THE INLAND PRINTER. This composition was submitted in the first "organized competition" held by this journal

THEN & NOW



The first cover of The Inland Printer, and the latest. Each is typical of its period in typography and design

tisers in the initial issue of THE INLAND PRINTER, many firms which are still serving the industry well.

We find in the first issue, for example, advertisements over these signatures familiar to us today: C. B. Cottrell and Company, Charles Eneu Johnson and Company, J. W. Butler Paper Company, Samuel Bingham's Son, Chicago Paper Company,

4 THE INLAND PRINTER.

UNEMPLOYED PRINTERS,
ADVERTISE FOR SITUATIONS
IN OUR COLUMNS.

EMPLOYERS WANTING
EFFICIENT HELP,
ADVERTISE WITH US.

MARDER, LUSE & CO.
TYPE FOUNDERS
—AND—
ELECTROTYPERS,
CHICAGO.

J. B. WIGGINS,
ENGRAVER.
WEDDING CARDS,
SEALS,
MONOGRAMS,
48 Madison St., CHICAGO.

H. D. WADE & Co's
PRINTING INKS.
MARDER, LUSE & Co.
Agents,
CHICAGO.

"THE STANDARD WORK ON PAPER."
WARD'S IMPROVED TABLES OF
COMPARATIVE WEIGHTS
OF STANDARD PAPERS.
For ascertaining the Weight of all Papers as compared to each other.
Taken but a second to find the Paper you want to use.
Cloth, 16mo, \$1.00 per copy, by Mail.
Send for Descriptive Circular.
JNO. C. WARD & CO., Publishers,
299 PARK AVENUE, CHICAGO.

DOUGLASS, THOMPSON & CO.
Merchants in all Requisites
pertaining to the
Art-Science of Photography,
PHOTOGRAPHERS' BOOKSELLERS, STATIONERS, FURNISHERS
AND NEWSDEALERS,
No. 229 & 231 State Street,
CHICAGO.
KATYON & SPEER, JR.,
DESIGN & ENGRAVING.
Book by Catalogue.

OSTRANDER & HUKK,
(Successors to HUKK & SPENCER)
MANUFACTURERS OF
*Type Machinery, Perfuming Machinery, Lithographic Hand Presses,
Cutting Machines, Electrotype Machinery, Stereotype Machinery,
Varnishing Machines, Printers' Chairs, Pullies, Shifting, etc.*
PRINTING PRESS MACHINISTS.
81 & 83 Jackson St. CHICAGO, ILL.

LOUIS OTTO & CO.
Book, Card and Paper
EDGE & GILDERS
170 S. Clark Street, CHICAGO, ILL.
REVEL EDGE CARDS, IN ALL STYLES, A SPECIALTY.
All Work Done Promptly and Elegantly.

Paper Dealers!
THE BEST
Advertising Medium!
—THE—
INLAND PRINTER.

THE
WORLD'S
INDUSTRIAL AND
COTTON
EXPOSITION
NEW ORLEANS.
Opening Dec. 1, 1884
Closing May 31, 1885.
W. H. H. JUDSON,
Chief of Department,
Printing and Publishing

Type Founders!
INSERT YOUR
New Specimen Pages
IN THE
INLAND PRINTER.

Characteristic display typography at the time THE INLAND PRINTER was started, a period during which the ability to curve and otherwise bend rules into odd shapes determined the compositor's worth. The vogue reached its height several years later

in 1885, and won second prize. It is interesting to note that it was set by A. R. Alexon, a compositor who worked for many years on ads for THE INLAND PRINTER.

Popular Contests are Started

Typographic competitions, which hold so important a place in the publishing program of THE INLAND PRINTER, began early. In November, 1884, appeared the first "specimens for competition" and these continued to appear in subsequent issues. At that time, however, no awards seem to have been made, but in September, 1885, were announced the winners of the contest already referred to. From that date onward, THE INLAND PRINTER has been conducting competitions which have provided a great stimulus to the creative talent and interest of compositors and typographers.

The types were not only ornate, but there was a bewildering profusion of many different designs offered to the printers of that day. The process of electrotyping matrices had been found and the production of new type faces became much easier, since it was no longer necessary to go through the laborious hand-cutting of steel punches. A font could be cut on soft metal and electrotyped mats be made from these models.

Those who complain today of the multiplicity of the type faces produced by the foundries and composing-machine houses will do well to cast their eyes over the following list of type faces

advertised to printers in the first two volumes of THE INLAND PRINTER. It includes:

Concave, Concave Condensed, Latin Condensed, Spinner Script, Amalgamated Script, Octagon Shaded, Lakeside Script, Elite Lattice, Vulcan, Inclined Boldface, Inclined Antique, Cleveland Script, Lady Text, Medallion, Romanic, Souvenir, Card Gothic, Poster Roman, London, Rubens, Clark Script, Signet, Signet Shaded, Dart, La Belle, Ideal, Modoc, Pencilings, Grotesque, Fancy Grotesque, Tablet, Cirrous, Clematis, Circlet, Circular Gothic, Grotesque Gothic, Myrtle Script, Ladies Hand Script, Artistic Script, Radial Italic, Program, Acadian, Gem, Alpine, Monumental Ornamented, Parisian Black, Critic, Chameleon, American Bank Note, Skeleton.

And to judge from the appearance of the composition of the period, the printers must have bought a large share of them!

Point System Established

There was chaos not only in the field of type design but also in the sizes of types. Several typefoundries adopted point systems, but there was no agreement on the size of the point. Two years after the first appearance of THE INLAND PRINTER, the foundries got together and agreed on the typographical point as used by the MacKellar, Smiths & Jordan foundry.

CHICAGO

NEWSPAPER + UNION

LISTS

HEADQUARTERS:
271 & 273 FRANKLIN ST.
CHICAGO.

Characterized by less rule twisting and more ornament, this booklet cover from an 1885 issue is representative of much display work done during the magazine's early years. It represents the craftsmanship of A. R. Alexon, the publication's ad compositor at the time and for years afterward

But the years of 1883 and 1884 were destined to be of still greater importance in the history of printing—second only to those years just before 1450, when Johann Gutenberg was perfecting his invention of movable, cast-metal types. However, the significance of the epoch-making invention then being brought to successful operation was not recognized by the printing trade in general fifty years ago.

It was in 1884 that Ottmar Mergenthaler's linotype was placed in operation. Here indeed we note a milestone in printing progress, for it is beyond argument that the invention of a practicable typesetting machine brought about a revolution in the printing industry. It made possible the modern newspaper, the popular magazine, the widespread circulation of books and other literature. The life-span of the linotype is thus, appropriately enough, almost coincident with the period of service by THE INLAND PRINTER.

Soon after the development of a slug-casting machine operated from a keyboard, the monotype came into the field. So there was then available two entirely different methods of mechanical composition, each adapted to a particular class of work.

It is worthy of note, however, that in the years succeeding 1883, there were still continued efforts to perfect machines for the setting of foundry-cast types.

There has been another revolution in the last fifty years—in the printing of illustrations. In 1883 the art of wood engraving was in its heyday, but the supremacy of this hand process was not long to endure. The thrilling developments that have since taken place in the field of photoengraving, both black-and-white and process, are well known, but space forbids their further discussion here.

Ten Years Later

In 1893, the year of the World's Columbian Exposition, we still find a multiplicity of types of indifferent merit, but we hear the first rumbling of a new trend in typography. The influence can be largely credited to William Morris, who, in England, was setting new standards of typography and printing in the work of his Kelmscott Press. Stated briefly, he had gone back to sound standards of workmanship and material and to fine, classic letter forms for the types he used.

What concerns us here, however, was the reverberation on this side of the Atlantic. Beginning in the issue of June, 1893, W. I. Way (who died only recently in Los Angeles) began a series of articles on the printing of William Morris. The new trend was reflected soon in this country in the work of Will Bradley, whose name will always rank high on the roll of American typographers. Though obviously

LYMAN MOORE
Photographer and Copyist,
—DEALER IN—
CHROMOS, OIL PRINTINGS.
FRAMES AND STEELS.
188

P. F. HALL
... OFFICE OF ...
A. H. HALL
P. F. HALL & BROTHER,
—DEALERS IN—
Dry Goods, Groceries, Boots and Shoes, Hats and Caps,
TOBACCO AND CIGARS.
Baxley, Ga., 188

S. M. ADAMS,
—DEALER IN—
hardware, Stoves, Tinware, Cutlery
GLASSWARE, QUEENSWARE
AND
FURNITURE
Neweague, Ill., 188

For Your Blacksmithing, Horse Shoeing, Plow Work, and General Repairing
—GO TO—
J. F. BEMENT,
Practical Blacksmith,
FIRST STREET,
HUBBARD, - - - MINNESOTA.
Work done promptly at low prices, and Satisfaction Guaranteed

THE INLAND PRINTER of 1888 discloses a trend from ingenious rule bending though it persisted for years. A vogue for fancy types in simple arrangements is, on the other hand, definitely shown

influenced by Morris, Bradley developed a style of his own. He will always be remembered for his "chap books."

Bradley's work was promptly recognized by THE INLAND PRINTER, for which he designed many covers. In the lettering of these, he developed a distinctive text letter, which was taken up and made into type by the American Type Founders Company. An article on Bradley and his work by McQuilkin, then editor of THE INLAND PRINTER, appeared under date of February 1895. The first page of this article is here reproduced in miniature.

In September, 1895, appeared the announcement and showing of the "Bradley Series" of types. The founders state that: "Exclusive permission having been granted to us by Mr. Bradley and THE INLAND PRINTER to reproduce this design, we take pleasure in presenting it in eight sizes—from six point to forty-eight point." This was a good type face and will always remain so. Some day we shall be reviving it.

Another interesting note from across the Atlantic is found in the reproduction in the issue of November, 1893, of a drawing by "the new English illustrator, Aubrey Beardsley."

There was one other trend of significance to be noted about the time of the first Chicago fair, though it quite under-

standably escaped notice in THE INLAND PRINTER. Walter Gillis, one of the really fine printers in New York, secured the adoption of Caslon for the composition of *Vogue*, which was started in 1892.

Walter Gillis, with whom it was my privilege to work in the production of many important books, tells the story of this beginning of the "Caslon revival" in his "Recollections of The Gillis Press," which was published in an edition so limited that the facts he states have not become generally known. Let him tell his story. After pointing out that there was not sufficient time to import Caslon types from England, Gillis says:

"It so happened, however, that we found in an 1870 Type Specimen Book of the typefoundry of MacKellar, Smiths & Jordan, of Philadelphia, type apparently identical with the Caslon Type Foundry's own casts and shown under the name of Original Old Style. The writer believes it to be a fact that the matrices for these types were either struck from the original punches by the Caslon Foundry of London or that they were cast from electrotype matrices made from Caslon's casting. When they found their way to this country I believe is not known, but the fact was that they were in Philadelphia, and the types seemed identical. And so orders were placed with the

FACTORY—MONTPELIER, VERMONT.

COLBY WRINGER COMPANY
MANUFACTURERS OF THE
COLBY AND PREMIUM WRINGERS.
68 LAKE STREET.
Chicago, 189

WRINGER ROLLERS OF ALL SIZES.
PARTS FURNISHED THE TRADE.
WRINGER REPAIRING A SPECIALTY.

H. N. HURLBUT,
Manager.

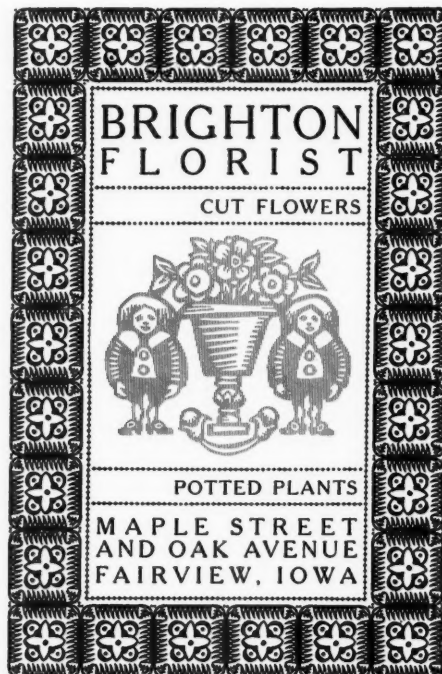
Shown with others under the title "Specimens of Every Day Job Composition," in an 1893 issue, this letterhead reflects typography at the time of the World's Columbian Exposition of that year

Chicago February 1895 Vol. XIV
No. 5 Terms \$2.00

The Inland Printer per year in advance 4 Single copies 20 cents



Thanks to the influence of William Morris, intensified in America notably by Will Bradley, typography began to go places in the Nineties. It took on more of genuine beauty and, at the same time, clarity. As this page from an issue during 1894 demonstrates, THE INLAND PRINTER promoted the good thing



In view of his earlier work, it was natural that Will Bradley should be commissioned to design the initial specimen showings of Cheltenham. These frequently took the form of chap books, of which the above is most characteristic. Cheltenham marked a giant step forward

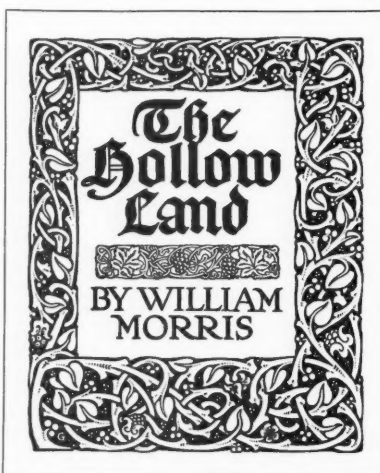
MacKellar, Smiths & Jordan Foundry for large fonts of a number of sizes. Here, too, our firm was in advance of others, for the founders, in acknowledging the order, said that no fonts of 'Caslon' large enough for books or periodical work had been sold by them for nearly two generations."

In an editorial footnote, in the Grolier Club edition of the Gillis *Recollections*, are given the following additional facts, which are to me of the greatest interest.

"In 1858 Laurence Johnson of Philadelphia, predecessor of MacKellar, Smiths & Jordan, visiting the Caslon Type Foundry in London, became interested in the revival of the original Caslon types and purchased undressed casts of all characters from which, on his return to Philadelphia in 1859, he electrotyped matrices, from which exact reproductions of the original Caslon types were cast and shown in the same year under the name Old Style. They were, in fact, the first old style types that had appeared in American type specimen books since 1822. . . .

"In 1895 the American Type Founders Company, successors of MacKellar, Smiths & Jordan, and owners of the Johnson matrices, commissioned The Gillis Press to

print a pamphlet specimen of Caslon types. This was the first time in their history that these types had enjoyed special publicity, either here or in England. At that time



Though the influence of Frederic W. Goudy was to come in greater measure later on, signs of his genius were evident in the first years of the century. Here is the title page of the second book issued from his Village Press, located near Chicago. It was published in 1904

and in that specimen they were first named Caslon Old Style. In England they were known as 'Old Face' types until 1908, in that year being renamed Caslon Old Face."

Theodore L. DeVinne, one of the most versatile and able printers this country has known, was then in the prime of his creative work. His series of volumes on "The Practice of Typography" will always be counted among the classics of typographic literature. It is interesting to find him writing to THE INLAND PRINTER in December, 1892, that "the light and delicate type faces are becoming obsolete."

We have enumerated some of the more hopeful signs of the times at the termination of THE INLAND PRINTER's first decade. There were still too many type faces; in the issue of June, 1893, there appeared a demand for the abolition of useless types.

Concrete evidence that rule-twisting had not disappeared, though its star was in the decline, is found also in a form exhibited at the world's fair, and printed in THE INLAND PRINTER of May, 1893. The caption tells the whole distressful story:

"The original of this design is composed entirely of brass rule, leads, slugs, and plaster, and is on exhibition in Machinery Hall

F. T. Staples Safe Deposit Vaults P. L. Holzer

JAMES STAPLES & CO.

Insurance **Bankers** **Real Estate**
 Fire—Marine—Liability Will Act as Trustees Bought and Sold on Com-
 Automobile — Plate or Administrators— mission—Loans Made on
 Glass — Surety Bonds Interest Allowed on Approved City Real Estate
 Balances of \$500 or Over

189 State Street, Bridgeport, Connecticut

James Staples & Co.
Bankers

P. L. HOLZER F. T. STAPLES

Interest Allowed on Balances Insurance—fire, marine, liability
 of \$500.00 or More plate glass, automobile

Safety deposit vaults. Surety bonds. Real estate bought and sold on commission.
 Loans made on approved city real estate. Will act as trustees or administrators.

189 State Street, Bridgeport, Connecticut

James Staples & Company
BANKERS

P. L. HOLZER F. T. STAPLES

Interest allowed on balances of \$500 or over. Safe Deposit Vaults.
 Insurance: Fire, Marine, Liability, Plate Glass, Automobile. Surety
 Bonds. Real Estate Bought and Sold on Commission. Loans made on
 Approved City Real Estate. Will act as Trustees or Administrators

185 State Street Bridgeport, Connecticut

First-, second-, and third-prize winners in ad-setting contest conducted by THE INLAND PRINTER in 1913. Compare with entries in recent contests

at the World's Columbian Exposition. The tools used in its execution were a lead cutter, a mitring machine, a file, and a pair of pliers. It contains 417 feet of brass rule, 100 strips of leads, 150 strips of nonpareil slugs and eighteen pounds of plaster. It took Charles T. Peyton 270 hours to complete the work."

Compositors were agitating for a nine-hour day, instead of the ten-hour stint then being worked daily. This was conceded to them by the employers five years later.

The Turn of the Century

Passing on to the twentieth-year milestone in 1903, we come on another period significant in typographic history. During this year, the first version of Cheltenham was produced and was announced and shown in an eight-page insert in THE INLAND PRINTER of January, 1904. This type face was, as is well known, designed by Bertram Grosvenor Goodhue, the distinguished American architect, in collaboration with Ingalls Kimball, for whom I at one time directed The Cheltenham Press.

It is worthy of note that Kimball himself was not long enthusiastic about Cheltenham, advocating the use of Caslon on most of the best printing in the planning of which he took a part.

It would be idle to here chronicle the triumphant conquest of the typographic world by the Cheltenham type faces. The immense popularity attained by Cheltenham, however, was due in large measure to its broad development as a type "family," in all conceivable variations of weight and width, and to its wearing quality.

At one time, when I was writing of Cheltenham, there were twenty-four series on the market; there may be more now. One gets dizzy counting them. In the insert it is stated that "this face is the result of many years of experiment. The designs were finished early but have been altered again and again." Another feature claimed for the face was that it was "extremely thin, legible, and compact," and that, in a given size, it "got in" 20 per cent more copy than other faces.

This original American face was taken up and duplicated by the European foundries and, in its manifold versions, soon found its way into use all over the world. There never had been, and probably never will be again, any type face to attain such world-wide popularity.

While it is not in favor with typographers today, it was a sound, sturdy type that was a great improvement on the types in popular demand at the time of its appearance. And the conception of a "type family," uniform in character and design, that it introduced, has since been followed out in the production of other and better faces, to the great advantage of our typography.

By this time the linotype had emerged from the development stage, as is attested by a four-page insert in the issue of January, 1904, reproducing the cover titles of scores of magazines and publications set on its keyboard. It may be noted that the editors of THE INLAND PRINTER were skeptical of the practicability of the linotype in its earliest years, though they had conceded in 1887 that "the key to the mystery of a typesetting machine appears to have been found in the linotype."

A new star in the typographic heavens first came into notice in this period: Frederic W. Goudy, whose work has so profoundly influenced the typography of the last thirty years. Alert to all new work of merit, THE INLAND PRINTER did not overlook Goudy's earlier efforts, which were made in its own section of the country.

In the issue of January, 1904—the same number in which Cheltenham was first advertised—is a notice of the second book to be printed at Goudy's Village Press, "The Hollow Land." The title page of this book is illustrated in this article.

In reviewing it, Thomas Wood Stevens wrote: "The Village Press edition is a book of goodly size, printed solidly and plainly in Mr. Goudy's excellent new type [The Village Type] on stout, hand-made paper. The composition appears to be unusually careful, and the work of the hand press fairly mastered. . . . Altogether, the book possesses a strong and individual aspect, not in any sense imitative; . . . as a piece of craftsmanship coming so early in the experience of its makers, it must be considered remarkable. . . ."

After Thirty Years

In 1913, we find that a new influence was making itself felt typographically. The profession of advertising had reached its maturity and, in earnestly striving for the most effective selling results, had learned the magic possibilities which are inherent in typography.

So the art directors and the typographers and layout men on the staffs of the advertising agencies began to call on their printers and advertising typographers for better type faces. Under this pressure, the printers called in turn on the typefounders, and we entered on a new era, in activity as well as proficiency, in the design and cutting of a variety of type faces.

A direction which this new effort could take—and the safest one—was to revive some of the most successful types created by the masters of punch-cutting in earlier generations. The first type family to be thus recreated was Bodoni, the first series of which was brought out by the American Type Founders Company in 1911. To the historian of typefounding, the advertising pages of THE INLAND PRINTER provide a detailed chronology of just when the various versions of Bodoni appeared.

Caslon now came into greater popularity than ever before. Two men who did much to bring it to this status were Benjamin Sherbow and Hal Marchbanks, the latter demonstrating that a first-rate composing room could obtain any typographical effect or emphasis which might be desired by the use of this single series of type. As a matter of fact, it was the only face he had.

Manufacturer and Dealer

N. W. Taylor
Paper

News, Book, Cover and Flat Papers
 Crane Bros' All Linen
 Crane & Co's Bond
 Manila, Express, Blotting, Etc.

Complete Stocks on hand

Odd sizes and weights made to order promptly for immediate delivery, or kept in stock and delivered as ordered. Samples and prices sent on application. Correspondence solicited.

Office and Warehouse
144-146 Monroe St., Chicago
 Mills at South Bend, Ind., and Mishawaka, Ind.

Sole Western Agent
 for the Sale of Agawam Paper Co.'s Celebrated Flat and
 Newcastle Paper Co.'s Red Rope Express

What has lately been referred to as traditional typography at its best, and typical of the finer work of a decade ago. Reset by Berisch & Cooper, Chicago, of an advertisement in the first issue of THE INLAND PRINTER for the Fortieth Anniversary edition published in 1923

Kennerley, the type face which many consider as Goudy's most important contribution to typography, and used for the large page headings of this issue, was coming into use. This was a thoroughly original design, drawn with consummate skill. The roman had been used in a limited edition in 1911, and was soon after placed on the market, but the italic did not appear until 1915. This italic was different from any other type face previously produced, and I remember vividly the thrill I got out of the first job I set in it.

Morris Benton Scores

The Cloister family of type faces, well designed and executed, and indeed Morris Benton's crowning achievement, began to make its appearance in 1914. The bold was particularly successful, and came into comparatively wide use.

The first member of the Goudy family, the Oldstyle, appeared in 1916, with the bold following a year later. These excellent faces swept the commercial printing field, and soon no composing room which made any claim to keeping up to date attempted to get along without them.

About this time, a third kind of composing machine came into practical use: the ludlow. The ludlow system freed display composition from the bugbear of shortage of type, just as text composition had been made independent of type supply by the linotype almost a generation earlier. The field of the ludlow covers all composition logically set by hand. It, too, went through a period of development but, by successive improvements, it has earned itself a position of importance in the composing room.

Height of Classic Revival

In October, 1923, *THE INLAND PRINTER* published a fortieth anniversary number. In looking through the advertisements in this issue, we find a prolific use of Goudy Bold, reflecting the popularity this face enjoyed. One of the features of this issue was the resetting by competent typographers of advertisements which had appeared in the first issue of *THE INLAND PRINTER*, the two being shown side by side. In the reset advertisements, Caslon and the Goudy figured most prominently.

Among the printers interested in typography, this period marked the height of the classic revival. About three years earlier, the faces of Claude Garamond had been revived, and they were just beginning to find their way into general use. Garamond was, by all odds, the most important of the classical revivals, and it now appears to have established itself by the side of Caslon as a type which will last forever.

A Garamond bold, designed most successfully by Morris Benton, added greatly to the usefulness of the face. This bold is

not too heavy to use for both body and display composition, and is today one of the standbys of the advertising typographer.

In the Middle West, Oswald Cooper had turned his talents to type designing, and given us Cooper Roman in 1919. This type, however, was almost smothered under the

CHICAGO CLUB OF PRINTING HOUSE CRAFTSMEN

THE CHICAGO CRAFTSMAN

This is your invitation to attend—

Dinner and Meeting
Tuesday, September 19, 1933
 Midland Club, 172 West Adams St.
 6:30 P. M. Sharp

Expressions About
Convention Impressions

Official Delegates
and Others

Bring Someone
 Return Reservation Card Today
 Buy Tickets at 6:00 P. M.
 Per Person \$1.00 (Same price to all)
 Craig R. Spicher, President
 C. W. Gainer, Secretary (Phone Lafayette 1829)

VOL. 5 SEPTEMBER NO. 6

The page above incorporates the features which more than others, perhaps, distinguish today's printing from that of other eras. They are sans-serif type, reverse-color panels, and extensive use of the rectangular-design motif

wave of popularity that greeted his Cooper Black in the following year. This design met a real demand, not previously supplied, for a face which was just about as black as it could be, and, at the same time, simple and unaffected.

In 1923, we find that layout and design had passed almost completely out of the hands of the compositor at the case and into the hands of a specialist—the "layout man." This outside direction has brought greater variety into style of composition, but it cannot be doubted that it has made the work of the individual compositor less interesting as a result.

Present-Day Typography

American typography had been progressing quietly and steadily until 1929, when it was shaken by a new force, European in origin, known as "modern typography." The advocates of the new style no longer looked to the past for guidance, but struck out boldly on new paths.

Many of the first manifestations of modern typography were weird and shocking to conservative eyes, and for several years there were lively battles between traditionalists and moderns.

In the intervening years, those interested in the new style have learned more of the principles underlying modern design, and their work has, in consequence, improved. The better product has, in turn, converted many with traditional leanings. Yet, there are many able typographers who still depend on Caslon and Garamond and shun the sans-serifs and flat-serifs, and the geometric and asymmetrical layouts so dear to the revolutionaries.

A Century of Progress has undoubtedly given to hundreds of thousands of the people who have visited it a new conception of design. This is bound to have an influence on typography, as has already been pointed out in *THE INLAND PRINTER*.

Now, in 1933, the battle lines are still drawn. Each side has more respect for the tenets of its opponent than ever before. *THE INLAND PRINTER* maintains a fine impartiality, sympathetic to good work in either modern or traditional style. Individual tastes, however, still vary acutely.

Which way the pendulum of popular judgment will swing is hard to predict, but I cannot resist the belief that typography will move on to new accomplishments instead of resting comfortably on the achievements of the past. Ours is a vital art.

★ ★

About That Rotarian Frontispiece

The frontispiece for this month shows a cover of *The Rotarian*, vivid in color and seasonal in pictorial appeal. As an example of the finer quality of printing today characteristic of carefully conceived association publications, as compared with the generally inept production in that field, this demonstration should prove an inspiration to printers and editors alike.

It is interesting to note that Harvey Kendall, business manager of *The Rotarian*, is an old-time newspaperman who began as a printer's apprentice and who has been well known in the industry since his early days at Fremont, Nebraska.

Offices of *The Rotarian* are at 211 West Wacker Drive, next door to *THE INLAND PRINTER*, which takes a part in the service work of Rotary International.

The frontispiece was passed through a roughing machine, after printing, to acquire the eggshell finish, since this adds just the needed touch to accent the autumnal tone of the illustration. This, of course, is nothing new, but one of those things by which the effect of printing at times may be varied to advantage, and so is worth occasional emphasis.

Sports-loving printers desiring to frame the picture for either office or den may obtain a copy by sending ten cents in coin to *THE INLAND PRINTER*, 205 West Wacker Drive, Chicago, to cover cost of mailing.

THE INLAND PRINTER for October, 1933

The Parade of the Press

First editor of The Inland Printer was right! Presses of 1883 were but forerunners of greater advancements

AS A PART OF A Century of Progress, otherwise known as the World's Fair, the exhibitors have visualized progress made in their respective fields of activity by showing latest productions beside antiquated and discarded models. Nowhere can one see this better exemplified than in noting the "de luxe" one-cylinder Cadillac model of about 1903 in comparison with the sixteen-cylinder 1933 car.

Applying this idea of visualizing progress to printing presses, take a look at the automatically operated presses of our day, capable of doing fine register printing in colors at speeds which would stagger the printers of fifty years ago. Compare them with the pictures of the "modern" presses in the pages of the first issues of THE INLAND PRINTER, in 1883.

An Editorial Forecast

Now look at an editorial in one of those early issues entitled, "Have We Reached the End?" The editor concludes his three-column expression of opinion with, "the limit of improvement has not been reached—far from it." But at the beginning of the editorial he refers to the great development of the printing art, the rapid improvement, the numerous inventions, and then he remarks: "Those who can remember the old hand-lever, tympan, frisket, one-token-an-hour press have often forced upon them the conviction that the limit now has been reached, and that it is a flight of imagination to suppose of anything beyond."

The editor was a long-visioned gentleman, since he referred to electricity, then being introduced in industry, and said, "It runs other machines for industry, why not printing presses?"

Compares Production Figures

While searching for material for this article, I talked with a pressman whose memory goes back fifty years and more, and asked him what production was made on presses in those times.

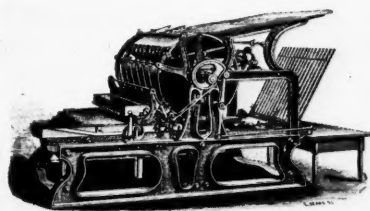
"We operated Taylor drum presses, and our average production for a ten-hour day was about 6,200 to 6,400 impressions," said the old pressman, "and getting that production meant work from seven o'clock in the morning to six at night."

In the first issue of THE INLAND PRINTER (October, 1883) appeared an advertisement

By A. G. FEGERT

of C. B. Cottrell and Company, showing their "improved, air-spring, complete country press." With the use of this air-spring, the ad stated, it was possible to obtain a rate of speed at least one-third faster "than in a press using a wire spring."

Apparently, the country printing office of five decades ago did not make use of the same type of press as the city book printer. So, in all advertising of that day, the word, "country," as applied to a cylinder press, distinguished it from the "two-revolution" press which was being installed in city printing offices. The first such two-revolution press was built by Cottrell.



Typical press of the "golden age" of printing, 1883. Pressmen believed no further progress was possible, and machine perfection was achieved

It was one of these early two-revolution presses, as manufactured by the Campbell Press and Manufacturing Company, that was the second press advertisement in that initial issue of THE INLAND PRINTER. In an article, Andrew Campbell, founder of the company, was credited with having developed the two-revolution press.

One fine point made in the advertising was "no fly or delivery cylinder behind, to make bed inconvenient to get at." Another was that the press "never smuts, as sheet is delivered clean side to fly."

It was rumored that Campbell had conceived the idea of an improved reversing movement of his press while at church one Sunday morning, something in the sermon suggesting the idea. He could not draw, so it was only by experimenting that he obtained the desired results.

Also in that first issue, the old Babcock Printing Press Manufacturing Company

announced that its patent air-spring printing presses were built from new designs combining strength and durability with increased capacity for speed, and embodied several recent improvements. These improvements were listed with the statement that they were patented on certain dates, all within the previous fourteen months. The improvements were: Noiseless gripper motion with perfect register; air valve, for removing the spring when desired, and restoring it when press was started; the shield which effectually protected the piston and cylinder from paper and tapes that might fall upon them and produce injury; the piston which could be adjusted to the size of the cylinder, so that the wear of either could be compensated, securing even wear; the roller bearing, which permitted the removal of any single roller without disturbing the others, and which, when desired, permitted quick release of the form rollers from contact with the distributor or type, without need of removing the rollers from their bearings. The sizes, stated in the ad, in which the presses were made were 27 by 38; 29 by 42; 32 by 46; and 33 by 51. Certainly close enough.

And during the following year, Babcock came out with an announcement of a series of two-revolution presses, which not only combined, it was stated, the best features in other machines of this class, but added a great number of improvements, increasing durability, usefulness, and convenience. These presses, readers of the advertisement were informed, "deliver the sheet in front, printed side up, without the use of either fly or swinging arms."

Had New Backing-up Motion

They also had a new backing-up motion, enabling the pressman to back up his press, "while the belt is on the loose pulley and without the aid of either gears or friction." The mechanism for raising up the cylinder was described as "remarkably simple." In its advertising published in October, 1885, Babcock introduced the name "Optimus," by which name the presses became known to printers throughout the world.

"Five years is the lifetime of a printing press, under present improvements, for the newer and better devices come with such rapidity that the press a printing house is proud of today becomes quite a second-rate

affair at the end of a half decade," was the startling leading statement of an article entitled, "Printing Improvements," reprinted in *THE INLAND PRINTER* (February, 1885) from the *New York Express*. Thus progress was recorded.

Another name that has come down to us after fifty years is that of Potter, now included in Harris-Seybold-Potter Company. In those earliest numbers of *THE INLAND PRINTER*, C. Potter, Junior, and Company's two-revolution presses were advertised as having, "patented cylinder-lifting- and adjusting mechanism, three tracks, reversing mechanism, air bunters, machine-cut bed-rack, steel shafts, and so forth."

Miehle's First Publicity

The first mention of Miehle presses occurs in the editorial pages of *THE INLAND PRINTER* for October, 1887. The line sketch of the press indicates that it was patented May 12, July 24, and Aug. 17, 1886, and July 5, 1887. Reference was made to Robert Miehle, the inventor. "That the Chicago Pressmen's Union can felicitate themselves upon the intelligence of its members is a fact the writer is pleased to record," reads one statement. "That one of them, yet but twenty-seven years of age, has put in practical operation a press of his own invention, differing essentially from all others, entitles him to a position in the front rank of inventors."

The old-time pressman, whom I interviewed before preparing this article, said that Bob Miehle worked in the pressroom of Poole Brothers (now, as then, a prominent printing plant in Chicago), and that he was considered a "nut" because he spent so much time gazing at the cylinder press. However, Miehle's fellow workmen later changed their opinion of him when he developed his press, which in later decades circled the world.

Mention was made in the first full-page advertisement run in *THE INLAND PRINTER* by the Miehle Printing Press and Manufacturing Company, of the satisfactory experience of Kittredge & Friott, printers of "colored labels and show cards," at 52 to 58 Jackson street, Chicago. (The name now is R. J. Kittredge and Company.) In this testimonial reference was made to "continuous angle roller motion"; "easy manipulation of vibrators"; "the convenience of foot-power for stopping the press"; and "the bed motion which is perfection itself, as we run our 38½ by 53 Miehle as high as 2,000 an hour." Not to be sneezed at!

In the body of the advertisement, reference was made to the practical speed of the press being limited only by the capacity of expert feeders to feed—or more than 50 per cent in excess of any other two-revolution press then on the market. So, speed is not a present-day bugbear.

"By the new movement," reads the text of the ad, "the heavy type-bed is reversed with every degree of graduated acceleration. Springs, cushions, weights, arms, and other devices for overcoming momentum are no longer a necessity—an air cushion being used only as an assistance when running at the highest speed. The cumbersome and complicated machinery under the beds of all other presses of this character is replaced by one simple and powerful new mechanical motion, as invented by Robert Miehle, for effecting graduated reversions. The type-bed is out of gear with the other machinery of the press during each reversion, but in gear while printing."

In an editorial comment run with a biographical sketch of Robert Miehle in *THE INLAND PRINTER* at that time, the statement was made that, "Miehle's printing press bed motion is a short cut from complexity to simplicity and superiority."

The printing industry experienced what might be termed a new birth about the time of the World's Columbian Exposition in Chicago in 1893. By that time, people generally were becoming familiar with the photo process of engraving, and soon to be nicknamed "photoengraving." Out of that process was developed the printing of subjects in all natural colors, by what became known as the three-color process. The ability thus to reproduce pictures greatly stimulated public demand for more and better printing, it caused paper manufacturers to produce coated papers, and multiplied the number of presses in operation.

Regensteiner Founds Company

Theodore Regensteiner, president of the Regensteiner Corporation, Chicago, tells an interesting story concerning the beginning of colortype printing on a commercial basis. In the early nineties he was the president of the Columbian Engraving Company, on the staff of which there were two pioneers who had developed the making of three-color process plates. Because the printers of that day did not know how to print with the plates after they received them, the engravers, in order to demonstrate successful use of the new plates, were obliged to install printing presses. A new printing concern was then started by Regensteiner, called the Photo Colortype Company, and prospered greatly.

The introduction of color printing not only increased the use of printing presses, but it developed a demand for precision qualities in presses.

The pages of *THE INLAND PRINTER* reveal the fact that automatic feeding was a problem worked out in job presses by a young mechanic of Boston named Kidder. He had no previous experience with printing presses, so was not bound by tradition. After overcoming many obstacles, he de-

veloped a self-feeding small press which printed from a roll of paper. The bed of the press was 12 by 17 inches, and printed a form in one color 11 by 15 inches. The speed was reported as being 2,800 an hour, and the price was \$600, "including fountain, extra rollers, steam fixtures, counting machine, and feeding apparatus for hand or web." It started something!

In the August, 1886, issue of *THE INLAND PRINTER*, in which an article about the Kidder press appeared, the following statement occurs: "The Kidder Company declares that it is as unnecessary that the pressman should stand from eight to ten hours in a day, to execute the monotonous and purely mechanical movement of putting in and taking out the sheet, as that cotton should be spun by hand or woven by foot-power. They believe it is only a question of time for hand-feeding, for most job work, to be regarded by the craft as they now look upon typesetting in the old fashioned way."

Four Requisites of Press

Four requisites were stated for a press, and the Kidder press was said to possess all four of them. They were: (1) That the self-operating machinery shall do as good work or better than the hand-feeder; (2) that any job, whether five hundred or fifty thousand impressions, shall be as quickly and easily made ready and started up; (3) that the new machine shall do as much or more work with less attendant labor; (4) that it shall be simple, not likely to get out of order, and be at once thoroughly understood by any intelligent pressman.

A great volume of commercial printing is produced on fast presses which feed from the roll of paper, cellulose tissue, and so on. The leading concerns in this field are Meisel, New Era, and Kidder, which have developed presses for many kinds of specialty printing. Both rotary and flatbed machines are used in these special fields, with each feeding from rolls.

Just about the time when the new-century year rolled around, the Harris automatic press became popular for printing certain varieties of one-color jobs.

Another advance in automatic feeding of presses was marked during the World War by reason of the entry into war service of young men. Press feeders became scarce, with the result that printers turned to the Miller automatic feeders used on job presses, and the Dexter automatic feeders used on cylinders to do mechanically the operations formerly done by men.

The outstanding change in the job pressroom during the past decade has been the introduction of the small cylinder presses such as the Harris, Kelly, Miehle vertical, and Miller high-speed. Printing formerly done on large cylinder presses and platens

has, during recent years, gone onto presses of this type in considerable volume.

The increased popularity of making use of color in merchandising wearing apparel and other goods in mail-order catalogs and still other forms of direct-mail advertising caused many printing-press manufacturers to produce two-color presses. Then, after a few years, the new four-color, sheet rotary presses were developed, followed by five-color presses. Now, much of the work formerly done on flat-bed multicolor presses, and also the sheet-fed four-color rotaries is being done on web four-color rotaries. And so, obsolescence is increased by the introduction of newer types of faster presses.

Growth of Platen Presses

In the platen press field, scores of names have been used but all through the years the old name of Gordon has persisted. The Chandler & Price Company has been the outstanding manufacturer of this type of press during the last four decades. In 1910 the original Chandler & Price press was superseded by the New Series model. Incidentally, the early use of vibrating distributing rollers in connection with the use of an ink fountain dates back to this New Series press.

In 1921, the Chandler & Price Craftsman press entered the picture, providing heavier impression strength with better ink distribution. This first Craftsman press featured four form rollers and double vibrators, developments which had a decided effect in improving quality of the platen press printed product.

In 1927 came the announcement of the Chandler & Price automatic feeder for the 14½ by 22 Craftsman press; followed in 1932 and 1933 by the improved Craftsman presses that are designed for automatic printing production and incorporating the Rice feeder refined to present-day standards by Chandler & Price engineers.

One of the remarkable successes of recent years has been and today is that of the Kluge press, manufactured by Brandtjen & Kluge, Incorporated, St. Paul. This concern put its automatic feeder on the market about 1920, and it was at once accepted by the trade. About two years ago, it produced a press of its own—the new Kluge automatic platen press—incorporating all the best qualities of the feeder that made such a good reputation for the company, and certain improvements that made for better printing qualities. The range of the work that may be done on the new Kluge, according to the company's announcement, is anything from ruled forms to process-color work.

There have been and are several presses used for specialized purposes. Among these may well be mentioned the Colt's Armory, which is most desirable for certain classes

of printing. The Claybourn presses usually are made to fill specified requirements of the printers and publishers ordering them.

Perfecting Press Built

And now, take a look at another type of press. Joseph L. Cox, inventor of the Cox "Duplex" perfecting press, received much publicity in the late eighties because of his development of printing presses having an unusual character. The Duplex perfecting press was constructed to do both newspaper and book work, taking impressions direct from type forms, "which had only to be made up in the same manner as for drum-cylinder or two-revolution presses." The fundamental principle of the press was that an impression was obtained from each travel of the type bed. The cylinder was set type high by the impression screws and did not rise or fall, but was geared direct to the type bed and reversed with it. Thus an impression was produced every time the type traveled under the cylinder, and two impressions resulted to one of any other press, even with the beds moving at the same speed. The "new system of feeding paper" from the roll was used. The paper, after leaving the roll, passed over and under various rollers, and then under the first cylinder, where one side was printed. From this cylinder the sheet was turned over and was carried to and under the second cylinder where the first impression was backed. Leaving this cylinder, the sheet was passed upward to a set of delivery rolls.

Campbell Provides Speed

Andrew Campbell solved the problem of high speed on newspaper production a few years before THE INLAND PRINTER was first published when he built the first practical web-perfecting press in 1874. It was used in Jersey City and two years later exhibited at the Centennial Exposition in Philadelphia. It fed from the roll, printed both sides, slit, cut off, folded and delivered automatically.

Campbell's web press was a great advance over the drum- and two-revolution presses used previously to print newspapers, such as Babcock, Cottrell, Hoe, and Taylor, and also far superior to the Hoe "turtle" type revolving presses.

Other builders, like Babcock and Hoe, were working on perfecting presses. Hoe brought out an eight-page perfecting press in 1875. The next step was to run these units tandem or in decks where more than eight pages were printed.

The first perfecting presses were two plates wide. Walter Scott, a pressman in the Chicago Inter-Ocean plant, invented the angle or turning bars, an important advance in the development of the present four-plate-wide press. The angle bar doubled the output of the press.

Scott is also credited with scrapping the wetting machine. Previously every roll of paper had been rewound and sprayed with water its entire length before printing.

The Hoe company is credited with staggered cylinders to increase the speed and smoothness of operation. This company is also given credit for improvement in the former, which made possible rapid folding, also the fan delivery, the cutting, collecting, and folding cylinders, double formers, and cross-association combinations.

Leads in Newspaper Field

Through the efforts of Campbell, Hoe, Scott, Potter, and the Goss brothers and their associates, the United States has for many years led the world in newspaper printing presses. Although these solved the speed problem many betterments have been brought out by existing companies which they established, also by Henry A. Wise Wood. Recent improvements have yielded presses with *almost double the speed of ten years ago*.

The Hoe company was the first to bring out a web-perfecting press for the better grade of printing required in magazines. The first press of this type was used by the De Vinne Press, New York City, to print part of the *Century Magazine*.

The Cottrell company, about 1883, built flat-bed and web-perfecting presses. This concern in 1884 also brought out the first printed-side-up delivery for flat-bed presses. Cottrell gradually withdrew from the newspaper and commercial printing fields and concentrated on magazine presses.

Through the development of its shifting tympan and other features, this old company has achieved world-wide prestige in the magazine press field. With the McKee process, the Cottrell concern advanced the possibilities of color printing in magazines immeasurably.

At present the Cottrell, Goss, Hoe, and Scott companies are world leaders as builders of magazine presses.

Potter's First Offset Press

The Potter Press Company, Plainfield, New Jersey, built the first offset presses for Rubel, after his first machine had been developed in the A. B. Sherwood Company plant, Chicago, in 1904. First called "Rubel," the name was changed to "Sherbel." The Kellogg offset press was an improvement on the Rubel.

The first Harris offset press went into the Republic Bank Note Company, Pittsburgh, in 1906. Casper Hermann, a litho pressman of Baltimore, is said to have planned the conversion of the Harris automatic into an offset press.

No attempt was made at first to print subjects in more than one color, the offset work during the first few months being

confined to letterheads and other stationery. Then pictures were printed in black. Experiments followed, with the result that the whole art of lithography was revolutionized by the production of color printing by the offset process. The old type of stone press to a large extent was abandoned and, with its abandonment, the press manufacturers who depended upon the lithographers for much of their business took a loss. The Harris concern, now the Harris-Seybold-Potter Company, on the other hand, prospered and expanded. With the gaining of new prestige and prosperity, its presses became both larger and smaller, to provide for a variety of printing jobs.

One of the latest changes in the offset field is the introduction of small presses such as the Harris, Multilith, and Webendorfer-Wills. These presses naturally compete with fast, small letterpress cylinders.

Looking back over the half-century that *THE INLAND PRINTER* has been published, presses have come and gone. Many of the presses that have died have left their marks upon those remaining. One of the interesting mental impressions received from the scanning of pages of the publication over the period of years is that many of the mechanical engineers who designed and built the presses were trained in the business of press makers during their association with or employment by the then-dominant press builders. But these dominant press builders were not able to retain the ambitious mechanics in their service. Thus was progress made. It is always so.

The story of the development of printing presses used for relief printing during the fifty years might well be summed up as starting with the period when printers dampened their paper in single sheets to produce a passable impression for book and newspaper work. At the beginning of the period, a statement appeared in *THE INLAND PRINTER* that "the days of dampened paper seem to be, except in occasional instances, past, and we find little difficulty in printing everything dry, which gives the work a sharper impression and preserves the surface of the paper." Now, in the year 1933, the practice has shifted to properly dampening the *atmosphere* of every pressroom and having the paper impregnated with the proper proportion of moisture so that the sheets of paper will retain the right width and length from the time the first color impression is made to the time that the finishing colors have been placed. Of course, wet color printing has done away with much of this trouble in letterpress.

"What about the presses of the future?" I asked a man who has learned to be forward-looking by reason of long study of presses of the past.

"The presses of the future, in my opinion," remarked this analyst, "will combine

in one press, the printing of certain type forms by the letterpress process to give the necessary sharpness of appearance, certain pictorial reproductions in colors by the offset process, and certain other pictorial presentations by the gravure process."

I gasped at the vision, but remembering some of the things that have been accomplished during the past fifty years, I accepted it with: "Maybe you're right about it, brother, maybe you're right. Time will tell. I hope to see it."

PEN SKETCH OF ROOSEVELT PRINTED BY DEEP OFFSET

THE REPRODUCTION on the facing page shows a deep offset reproduction of President Franklin Delano Roosevelt. The hundreds of reproductions of his picture which have appeared are testimony to the great popularity of the man and the chief executive. However, few illustrate more strikingly the personality of the President than the reproduction of a pen drawing shown in this Golden Anniversary Edition.

The original pen drawing was sixteen inches high. The artist, Byron Wood Han- non, makes a series of lines take on life in portraying the President's likeness. The specimen was run from deep-etch offset press plates made by Thormod Monsen & Son, Incorporated, of 730 North Franklin Street, Chicago.

The Monsen company has been in business in Chicago since 1887, Thormod, himself, starting as a commercial printer. In the nineties, he began making transfer impressions for lithographers. Though rather crude, compared with present work, this service was recognized as a great time-saver. All work in those days was done on stone presses. Sharp impressions were necessary, as the direct stone-to-paper method had a tendency to thicken the lettering.

Tin Printed by Offset

Even in those days, lithographers used the offset process to lithograph on tin. An ordinary stone transfer was reversed onto another piece of paper so the type read backward. Type was not as light and open as it is today, and thickening of letters was a common difficulty.

Monsen developed a process of printing type on wafer-thin zinc to get away from the paper-to-paper method. Typefounders started to cut reversed type and thought this solved the problem, as transfer impressions then read backwards. However, reverse type was needed in greater variety than typefounders could cut. Monsen continued research until it was found possible to supply reverse type transfers from practically any modern face, as well as electros, zinc etchings, and halftones.

The sending of wet transfers through the mail was considered impossible, but, after further experimenting, it was discovered that, when packed carefully in tissue and

corrugated board, the transfers would arrive in perfect condition.

Printers who have tried pulling transfer impressions know what a hard job it is to get them sharp. Transfer workers know atmospheric conditions affect the work also. Monsen has worked out special machinery, equipment, and processes to meet almost any contingency. As a result, the firm gives lithographers and offset printers in every part of the country type- and platemaking service. Type forms and press plates produced in Chicago are thus used thousands of miles away to produce letterheads, labels, booklets, broadsides—in fact, everything run on lithographic presses.

500 Pages of Type Faces

The type manual used by these customers contains over 500 pages. It is done entirely by offset, in a half-dozen colors. Practically every up-to-date type series is shown as it actually will appear when offset-printed, a help to making a choice.

Complete press plates are furnished to printers installing offset presses as simply as an electrotper supplies plates for letterpress use. The Monsen typefoundry makes its own type and supplies copper-mixed hard foundry type to printers. A complete typesetting service is also offered.

The members of the American Photo-Engravers Association are giving serious consideration to offering a similar service to printers as a result of the rapid growth in the number of offset departments being added by printers to the letterpress service already offered. Because of the broad chemical and technical knowledge necessary for the making of offset negatives and press plates, printers everywhere have been asking that such service be furnished to them, preferring to limit their own participation in offset to the actual presswork. However, large concerns are installing platemaking departments after experience indicates the possibilities of the process, and as volume of work makes the investment an economy. For most small plants, operating one or two presses, service such as that furnished by Monsen is a boon. It opens a field, otherwise barred by the cost of gaining experience in platemaking, and the overhead expense of equipment not used constantly.



Franklin Delano Roosevelt

The characterful technique of this portrait of the President is given additional charm through offset reproduction. It is the initial production of the new plate making department of Thormod Monsen & Son, Inc., Chicago, who have rendered the lithographic and offset printing industry a specialized typographic and transfer service since 1887.

t
g
a
t
t
c

a
v
r
b
a
(
tu
in

p
is
g
d
co
co

★ THIS FOLDER SELLS ITSELF

Many printers have asked for a new series of our money-making mailing pieces. This folder will sell quickly, and at a good profit

DAYS ARE GETTING SHORTER and people are living under electric light for longer periods each day. That is why THE INLAND PRINTER, in resuming at the request of a great many printers its series of mailing pieces for you to sell, chooses lamps as the subject of the first folder of the new series.

The mailing pieces previously offered in these columns have produced orders and good profits for many printers. This folder and the pieces to follow are tuned to the times, prepared by an experienced advertising man, with artwork by an excellent commercial artist.

It will appeal to any printer's prospect, and to that prospect's customers as well. It will sell to the lamp dealer because he will realize quickly that it will sell to the lamp buyer. Read the first spread of the folder at the right and study the outside design (front, when folded) shown below. Then turn to the next page and contemplate the inside spread.

The layout is attractive; the copy is planned to convince readers that good light is necessary, that *lamps cost less than eyeglasses*, and, also, have great value as home decoration. With winter "just around the corner," people are "lamp and lighting conscious," to borrow a phrase from econ-

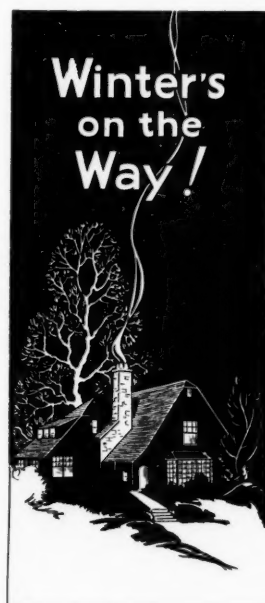


OUR PRIMITIVE FOREBEARS fled from the menace of darkening jungle to the warm shelter of firelit caves. We moderns, in the cold, dark days of winter, turn to the safe shelter and comfort of our lamplit homes.

Light, fostering social instincts, has led man up through the ages. Our race progressed with the sputter of tallow candle, the flicker of kerosene lamp, the pale neutrality of gaslight to the brilliance of the modern electric arc lamp.

Today, besides mere comfort, light also brings Beauty. Through form, through subtle blendings of color tone and limitless adaptation to individual need, light remains, as ever,

THE GREAT CIVILIZER



omists and advertising agency executives. They are in a lamp-buying mood right now. Cash in on it through the sales it will develop for some local dealer in lamps.

The folder, flat, measures 9½ by 12½ inches, and so cuts evenly from 25 by 38-inch stock. As the illustrations are all line etchings, either coated or uncoated stock may be used for the piece.

The piece will fold twice to 6¼ by 4¾ inches. It will travel under a one-and-one-half-cent stamp. Use a small seal or a pre-canceled stamp to seal it. It is light enough to be mailed at bulk rate if your dealer now has or will take out the required permit.

Choose Lamps That Fit Your Special Needs

Social graces thrive best beneath lamplight's subtle charm. Lamps radiate a definite personality. They may be cozy, inviting, friendly things, forming a fitting background for feminine beauty. They may enhance or detract from your personal charm. They can add the needed final touch, or inject a jarring note into the ensemble of your home. *See that your lamps do you justice.* They need not be expensive. Good taste can achieve more pleasing effects than mere lavish expenditure. The modern designs offer intriguing possibilities.

Bring a gay note into your home for the coming holiday season. The newer shapes and shades are in delightful variety; they make very acceptable gifts, too. Choicest models sell fast and replacement later may cost much more. To avoid disappointment, early inspection is advised.



DEALER'S NAME AND ADDRESS HERE

Here is the center spread of our electric-lamp folder, for which we furnish all cuts. If desired, you can use cuts supplied by your dealer-customer for this spread, but, remember, worn or smashed cuts may ruin the appearance of the piece. Make up a red-and-black dummy and take it and this magazine to your prospect. The lamp folder will sell itself. Print it either full size or as shown

In that case, mailing will cost but one cent a piece, although seals to hold the piece closed will be required. Check with your postmaster and then offer the customer his choice. Either way, it clicks.

THE INLAND PRINTER pays for the copy, the artwork, and the photoengravings. You pay for electros only, with copy and artwork free. And but one printer in each town may sell the piece. The copyright on our magazine covers the original copy and these original cuts as well.

Make up a full-size dummy in two colors. Figure up your costs of producing the piece, add \$11.25 for the seven electros, and call on the leading electrical or furniture dealer in your town. Take this copy of THE INLAND PRINTER with you. Emphasize that if he buys the piece, no other dealer in your town can use it.

Here Is Alternative Plan

An alternative is to sell the piece in a size smaller than planned—a size to use the cuts of the size shown on these pages, which are not as large as for the folder in the size heretofore outlined. The full set of electros in this size will cost only \$9.25.

Another possible change from the form of the inside spread of the folder, as shown on the facing page, is to use cuts furnished by the customer, or those you may have, instead of that shown in the reproduction. Too, the cut may be moved up to allow for insertion of prices under each illustration. Or, the type matter may be condensed and description and prices, set in narrow measure, be run between the table lamps.

However, whether the cuts supplied by THE INLAND PRINTER or those owned by the customer are used for this spread, it will be necessary to order the other cuts and to obtain the copyright release from THE INLAND PRINTER. The electros for the face and first fold cost \$6.75 in the planned size, or \$5.85 in the size shown.

This piece has been designed to offer the utmost in flexibility to help you make a quick and profitable sale.

Another Service for You

If no printer in your town has ordered a complete set of electros by November 5, one or more of these plates will be available to those who wish to use them with a mailing piece of their own. Prices will be quoted on request, if a stamped return envelope is enclosed.

As soon as you have the order, send your check to cover the set of electros in the size desired to THE INLAND PRINTER, 205 West Wacker Drive, Chicago. To help you make prompt delivery to your customer, the electros will be sent by return mail. But, don't delay. Go out and sell the piece today. Some other printer may beat you to it if you put it off.

SELLING PRINTING BY MAIL IS MADE EASY FOR YOU

THE INLAND PRINTER presents this month the first of its new series of mailing pieces for printers, suitable for mailing out to prospects. They are so written that they can be used to advantage by almost any commercial printer in almost any town.

THE INLAND PRINTER offers to *one printer only* in any community the electrotypes of these mailing pieces, ready for printing except for the addition of the printer's own name, address, and his telephone number. They will be allotted to the printer from each town or city whose application, either by mail or telegraph, first reaches THE INLAND PRINTER.

Any printer who himself uses printing to promote his own business can talk more convincingly to prospective customers when he recommends the use of printing to promote their business. If the printer does not believe in direct mail himself, how can he expect others to be enthusiastic about it?

Forget the Old Alibi

The printer's usual excuse for not taking his own medicine is that he does not have time to get up the copy, or that the artwork and engravings for it are expensive when prepared specially for a mailing piece going out to a comparatively small list of prospects. He seldom contends that he never has any idle press time.

All that is needed to put these mailing pieces to work is some free press time, some paper, and a few hours of time of a girl in the office to address and mail the folders.

The copy in this folder is addressed to men in almost any line of business. When a customer or prospect writes or telephones an inquiry in response to your sales message, call on him, discuss his business, and seek out the things he would tell a new or an old customer who might come into his place of business.

Almost always the merchant will have some piece or pieces of merchandise he considers as especially worth buying. Or there may be an impending price raise, advance notice of which he should, in all fairness, give his customers. Then, again, there may be a seasonal requirement for which his customers should lay in material or equipment, and regarding which they should be reminded at the right time of year.

Familiarize yourself with your prospect's business, ask some well directed questions, and you will soon find the particular features which can best be promoted.

But remember, first come, first served. So apply for electrotypes promptly. For this new and valuable service offered by THE

INLAND PRINTER, the only cost to you is the actual cost of the electrotypes and a small allowance for postage and packing, a trifle compared to what the expense would be if artwork and original engravings had to be made all at your own expense.

Now, About the Stock

The trimmed size of the present folder is 8½ by 11 inches. It should be printed in two colors on a folding coated, of not less than 100-pound basis of weight, and preferably 120-pound stock. Your paper house can undoubtedly supply suitable envelopes for mailing. As to whether or not a stiffener should be included will depend on the weight of the stock and of the envelope. If the stock on which the folder is printed is heavy, it should be scored at the fold, so that the halftone will not appear ragged.

The type and halftones should be printed in black, and almost any good second color, in accord with your own preference, can be used for the second impression. Blue, green, orange, scarlet, magenta—any one of them would be suitable. Perhaps there is one particular color you feature on your letterheads and mailing pieces. If so, use that color for this mailing piece.

In setting your own name and address, endeavor to have the type face used harmonize as well as possible with the typography of the folder.

Finally, do a first-class job of printing. It will act as a sample of your workmanship as well as an advertisement of your service. See that it serves you as a good salesman in both ways. It pays.

And when this mailing piece comes from your press, send three copies to THE INLAND PRINTER. A file of such pieces is now being worked up as a guide to printers in that ancient problem of how to "make it look different although using exactly the same copy." Variations in ink, paper, and presswork tell the story.

How to Order Electros

The electros for this folder cost \$11. A check for this amount should accompany order. If electros are ordered by telegraph, they will be held in your name for five days, pending receipt of remittance. After that, they will be released for use by some other printer in your town. If your order comes in after some other printer in your town has already obtained the right to use this copyrighted folder, your check will be returned. Checks or money orders should be made payable to THE INLAND PRINTER, 205 West Wacker Drive, Chicago.

...8 1 rug, Radical Changes

NRA
MEMBER

SURGE--ROOSEVELT

ON UPWARD

PRESIDENT

NEWS

ON UPWARD

Firemen and Police Help

Rescue Victim of Cave

30-HOUR

Girl Battles Giant Octopus

Opples Nats, 5

Mac Smith's 139 Leads Western; Police Nab Golfer

WARNING IN DEFAULT

ROUSTABOUT

Famous Netter Performs Here Today

SUFFERS

MISS JACO

WINS AS MA

MOODY QU

Opponent Gives Up

S NUMB, JUDGES TO

drawal From Doubt

vee Britons Crown

BY HILL N. Y. Ave. M

trapped dramatically in

to, ducking and wading

to Berkeley, Cal. in

the danger of national

the

Boys Become Real Pals

When Kissing's Barred

6.9 Girl Makes Important Discovery and

UP

DINNER HOUR

NOW SET FOR

6. NRA TIME

Up Code and

on Late Eve-

Meals Here

MINIMUM PAY

We Mean This

you will be placed under no obligation whatever by calling us up and giving us the opportunity to talk over with you the possible ways and means of telling to your customers, either regularly or occasionally, the News about your business.

Anderson Press

1221 East Linden Boulevard

Richmond City, Colorado

P. S. The telephone number is Central 2034

Here is the outside spread of the folder to advertise the printer's own services. Front appears at the top, back at bottom of the page. Modern, simple, it is an effective sales message

There is

NEWS

every month or every week or every day in your business. But the question is do your customers know it?

When a new product comes in, just think how many of your customers and users might be interested in it. And there are many others you would never expect to be interested who buy a new thing when it is offered to them. It may be a new mixer for salad dressing or whipping cream . . . or it may be a new and better grade of grass seed . . . or a new game for the children to amuse them on those difficult stormy afternoons in winter.

It may be some corduroy trousers for boys which—no joking—really wear . . . or a new and very delicious cheese that will tempt the

appetite of the head of the house . . . or a new trade-in allowance on lamp bulbs.

Whatever the news may be, there are a great many of your customers waiting to hear it. Do not keep them waiting. Do not delay the purchases they are ready to make.

The best way to make known to customers and prospective customers the new products or services you have to offer is through the mailing—either with your monthly statements or separately—of a regular or occasional printed folder, booklet, or card.

Perhaps it would be interesting to get out—when you have news to broadcast—a miniature newspaper, numbered and dated.

We can suggest the best way of telling the news of your business to your customers. And you will find the cost modest in comparison with the effectiveness of the printing we plan and produce for you.

This is the inside spread of the folder for printers' own use. No more effective presentation could be asked. Best of all, the cuts can be used on a customers' piece later most effectively

SMALL FLAT-BED ROTARY SUCCEEDS IN TEST

By TOYE VISE

AMONG THE MORE ENTERPRISING of the smaller British newspaper proprietors, considerable interest is being shown in a definitely new and simply operated printing machine which greatly reduces working time as well as production costs, with increased efficiency.

Such ever-insistent problems are of universal interest, and American printers in particular will find this article worth special attention.

This new machine is the Crabtree Roto Press, made in England. It employs the rotary principle and eliminates stereotyping, while retaining all the advantages of production from a flat-bed web press. It intro-

duces an entirely new principle of flat-bed rotary printing.

By the manufacturers' London manager, J. E. Reeve, who is also well known in the United States, that some seventy trade inquiries resulted.

Since the invention of the machine by a Swiss engineer in Berne, the world rights have been acquired (with the exception of a few small Central European countries) by Crabtree. During the last two or three years, this house has been developing the machine to conform with British newspaper practice. The selling price of the new machine in Great Britain is approximately £3,000 (\$14,500 at normal exchange).

The Roto Press is built with a standard cut-off of 23 9/16 inches length and 17 1/2

English exhibition daily is run off on new press. It does away with stereotyping; feeds from roll; is built so other units can be added

In operation, the forms are carried on hinged type beds, arranged so that they are easily lowered to the horizontal to enable forms to be slid into position and locked.

The type beds are then brought to vertical position by means of a rack-and-pinion, operated by a hand-wheel, and held there by automatic devices.

Both the printing cylinders and inking mechanism are carried in frames and are driven upwards and downwards over the forms by crank wheels. Connecting rods are fitted between the cylinder frames and the crank wheels.

As shown, the machine is fitted for belt drive, but a gear drive can be fitted when required. The preference is for a direct-coupled motor.

The main idea behind the building of the machine was to give the comparatively small newspaper printer the same opportunity of extending, by the addition of further press units, as is possessed by the large office using rotary presses of the line-unit type. It was also thought that the machine might have a considerable amount of application for printing magazines and trade catalogs at lower cost.

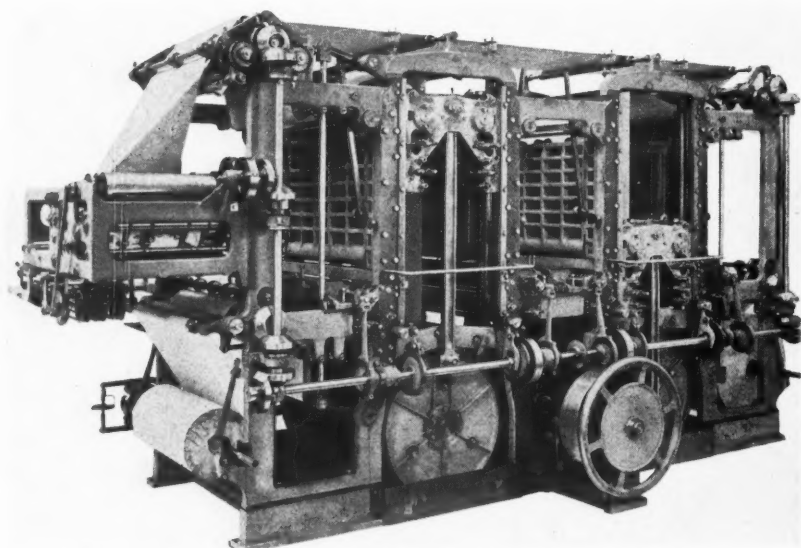
As now constructed, the Roto—almost silent in operation—will print a complete newspaper in a single operation at a much greater speed than is the case with the existing sheet-fed, flat-bed machine. This is therefore calculated to eliminate the usual weekly "scramble." In fact it will do in three hours what now frequently requires twenty hours, in handling 10,000-newspaper runs. The folding apparatus is simple, and the lead of the web is cleverly constructed to avoid breaks. If required, a second folder can be fitted, enabling running two separate newspapers at one time.

The Roto prints from type forms without stereotyping, and the speed is 4,000 to 5,000 folded newspapers an hour. It is not available for America yet.

★ ★

Regards Cover Contest as Inspiration

"May I extend my congratulations and appreciation at this time on your recent cover contest? It was a fine project. Its influence should be felt by printers for a long time, as it has conclusively demonstrated that printers do not lack the artistic qualifications necessary in work of that nature."—C. E. BAKER, *State Welfare Board, Huntington, Pennsylvania.*



Showing how type forms are locked into printing position on the Crabtree Roto Press for running a four-page newspaper. It is web-fed, with cylinders operating between vertically positioned forms

duces an entirely new principle of flat-bed rotary printing.

The machine was publicly tested at the Advertising and Marketing Exhibition recently held in London, when it was used successfully in the running of a twelve-page, illustrated, monotype-set newspaper, *The Daily Review*, published twice daily for a week in the exhibition hall.

At the time, the printing press—the first machine of its type—had been in existence for not more than six weeks. Moreover, had the machine broken down, there were no spare parts obtainable. And I am told

inches width (single page) from a web 35 inches wide, such as is used by many popular English newspapers—in large cities and provincial. The size, too, is common in America. The press used at the exhibition comprised two units, folding to either half-page or quarter-page size.

Generally, the machine is so constructed that further sections may be added as required to produce a newspaper containing more pages. Each unit will produce four full or eight folio pages; the exhibition machine was set to give twelve folios, using one full-width and one half-width reel.

Review of SPECIMENS

Printing submitted for review in this department must be mailed flat, not rolled or folded, and plainly marked "For Criticism." Replies cannot be made by mail

By J. L. FRAZIER

THE WASHINGTON PRESS, of Newport, Kentucky.—Blotter and business card featured by an oval cut of George Washington, and printed in black and a light blue, are representative of the best current modern layout. They are impressive. We regret light blue is beyond the grasp of the camera or we would reproduce at least one of them in these pages.

HOOPER PRINTING COMPANY, San Francisco.—In the treatment of the circular (or poster), showing the university's football schedule, you have achieved much-sought-after excellence in every respect. The characterful artwork, cartoons of bears executed in silhouette style and bedecked with headguards, feature this part. One is at either side of a background plate cut out in the form of a football, in the center in which open space all of the team's games, with dates, are listed.

BRYAN & BRYAN, Shreveport, Louisiana.—If the rules were lighter or if printed in a weaker color, we would rate the Sparcolene calendar higher, but, though it is ingenious, the type is subordinated too much by various decorative features. With less space given the signature group, the type of the table might have been larger, in which case relative prominence of these decorative features would be reduced, one way to get the desired result.

TYPESETTING SERVICE COMPANY, Providence, Rhode Island.—You may be proud of your new house-organ, "Fifty Peck." Featuring the Egyptian style of letter, used for display, it reflects today's typography. Copy is brief and to the point, and the typographic handling emphasizes that feature, as it should. Admirably simple and direct, it also has punch; in fact, our only suggestion is that a monotone body type, Bookman for example, would be more harmonious with the contrasty Century utilized. Its display counterpart is some letter such as Bodoni.

MILES & DRYER PRINTING COMPANY, Denver.—Blotters are exceptionally well arranged, attention-compelling, and colorful. Indeed, the only feature we do not endorse is the combination of an old-fashioned hairline italic (used widely by law printers on brief work) with the sans-serif faces, Bernhard Roman and Metrolite. The slogans "Printing is the yardstick of progress," and "Prepare for prosperity with printing," should have been set in the Bernhard. Although affording no contrast in style, the lines could be made to stand

out by arrangement and white space. Try this if you ever reprint.

FRYE & SMITH, San Diego.—"Whenever You Feel Down in the Mouth" is an appealing blotter. This is especially true because of the two circles in which parentheses, dots, and so on, create cartoon faces, one with a gloomy look and the other all smiles. In view of the large amount of white space vertically, we believe you will agree the measure is too wide, that an effect of crowding results with the type so close to the rule bands at the sides. A bit more daylight

have issued is a powerful factor in securing attention and a reading. We believe it would have been a good idea to have the color of the cover of each issue different. With black paper on the light board backs, and titles uniformly in white, some recipients may have passed up reading an issue or two, thinking the new piece just a duplicate of one already seen and read. The copy, in our opinion, is excellent and, as one would naturally expect, typography is high class.

CHRYSLER PRINTING COMPANY, New York City.—Let us say that aside from the fact that the lines—especially those of the signature group—are somewhat crowded, your "Eve" blotter, advertising type faces, is excellent. In green and silver on white, the effect is unusual, interesting, and attractive. We recognize, too, the fine harmony between the illustration of a woman's head in reverse, bled at the left side, top, and bottom, and the style of type. This reverse band is about two inches wide and is balanced by a three-quarter-inch band on the right. We would like to see more of your work. This blotter leads us to believe it is not only of good quality, but characterful and distinctive.

EVERETT E. LEAR, San Antonio, Texas.—You could have improved the interesting National Finance Company blotter. Due to the shoulder at the bottom of the type (caps) there is more margin between type and surrounding rules (which, as a background, effect the appearance of benday work) at the bottom than at sides and top. Spacing at tops and ends of type lines should have been introduced to equal the amount of shoulder on the type in each case. Variations in margins are more noticeable when margins are small than large. The item would be better, too, if an outer border with less prominent units had been used. A border should not compete with type for attention, therefore those of a spotty, contrasting appearance should be avoided, more especially when the individual spots are large in relation to the size of the type, as here.

ROSSI PRINTING COMPANY, San Francisco.—In general, the "Building Bridges" folder is good. However, the display type is unpleasant, also not one which is read quickly, as heads should be. A factor, of course, is the fact that it is set all caps. Contrasty in effect, the style is out of key with the monotone sans-serif used for text. Consider, again, the display of the two words on the title page, and we believe you will



Outstanding among the many advertising efforts of printers and typographers stimulated by the National Recovery Act, promoting optimism for the most part, is the broadside from Philadelphia shown in miniature above. The original on rough white paper is 18 by 24 inches and emphasizes the merit of uncommon layout and ability of the organization to originate and handle it. Text in Caslon

there, and a decided improvement would be effected. Decided differences between the amount of white space one place and another, as a rule, should be avoided.

GEORGE WILLENS AND COMPANY, Detroit.—We have enjoyed and benefited from examining the light casebound booklets advertising your typographic service. The contrast between these and almost any folder or broadside you might



ART DEPARTMENT—Where designs, drawings, layouts, photo retouching, and all phases of commercial artwork are handled by men who know practical printing requirements. We are always glad to submit sketches of ideas for your printed matter.



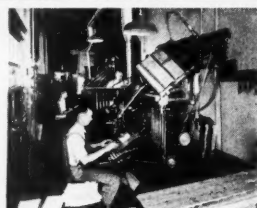
TYPOGRAPHIC DEPARTMENT—Where type is thoughtfully set. Each advertisement or printed piece receives the type dress which helps convey the right impression and the desired message. . . . Hirschfeld typography is nationally known. The selection of type faces is the largest in the West.

WE DO OUR PART

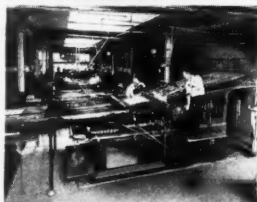


THE A. B. HIRSCHFELD PRESS

has not only gone on a forty-hour basis, but has also put more men to work. We have at the same time increased wages, in spite of the fact that thruout the depression we have paid better wages than those generally prevailing or proposed in any new printing industry code. . . . We believe that the shorter work day means more efficient production; hence lower production costs. These economies we expect to pass on to our customers, so that still more businessmen will join the large and discriminating group who proudly say: "Hirschfeld does our printing." . . . We intend to devote ourselves more energetically than ever to the ideal of higher and higher quality standards, so that the Hirschfeld reputation for fine printing will keep on growing. . . . We will continue to use the best equipment and machinery that money can buy—because we recognize the fact that the best is the most economical, for ourselves as well as for our customers. . . . We invite inquiries from interested businessmen, whether they wish to discuss a specific printing job, large or small—a direct mail campaign—or more general problems of sales-producing advertising literature. If you request a call, you will be contacted by an intelligent and courteous representative who will value your time because his own is also valuable, and who has been schooled in the policy that we do not deserve any man's business unless we can give him more for his money than he can get elsewhere.



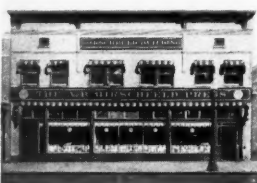
LINOTYPES—The composing machines that set type, and cast it into one solid line at a time. Hirschfeld clients benefit from speedy, economical machine composition.



PRESS ROOM—Good printing requires good pressmen and good presses. Hirschfeld has both. Modern presses, of all practical kinds and sizes, make it possible to run each job on the unit which can handle it most efficiently and most economically.



BINDERY—Where binding, trimming, folding, stitching, perforating and all other finishing operations are carefully performed after which the shipping department prepares the completed job for delivery.



HIRSCHFELD BUILDING—This large two-story structure houses all departments of The A. B. Hirschfeld Press. The entire plant is perfectly geared to produce printed matter of superior quality at a reasonable cost.

A. B. HIRSCHFELD PRESS

For Over a Quarter Century Good Printing at Reasonable Prices



Photographs by
William L. Ford Commercial Photographers
Curt and Hollingsworth
Sullivan Photo Engraving Company
Type used
Fondry Stone and Linotype Monoph

1840-1846 California Street • Phone TAbor 5205 • Denver, Colorado

Inside spread of impressive broadside issued by A. B. Hirschfeld Press, Denver, featuring the President's message "It is time for courageous action" to promote use of more printing to bring about business revival. Original is 19 by 25 inches, in red and blue on heavy stock

agree they are not only too small but, more than that, really insignificant. With these considerably larger, and set upper-and-lower case, maybe with suitable ornament, an effective page might have resulted. One point to remember—there should be some good proportion between size of type and size of page.

R. H. ROSS, Toledo, Ohio.—While, set in Engravers Roman, neither letterhead for American Can Company is attractive, you produced a better job by centering the lines of the subordinate matter, "Tinware Department", "W. H. Blank, Manager," on each other. This is particularly true because the three lines vary so much in length that to arrange them in stair fashion creates an unsightly contour. The line about delays has undue prominence in both, and while the "gothic" in which you have set the line harmonizes better with the Engravers used for display, the Cheltenham Old Style in the second set-up is more readable. However, as already indicated, neither you nor the other fellow has anything to cheer over. The worst feature is the antiquated style of type used. One who expects to do good work with crude or out-of-date types is doomed to disappointment. It just isn't done. Competition in the immediate future at least will be in quality, not price.

MONROE F. DREHER, INCORPORATED, Newark.—You have done a remarkably fine job on *Little Tails*, house-organ of General Pencil Company. Conventional in arrangement and set throughout in Caslon, it will hold its own in competition with the more colorful and heavier styles, favored by many today, by reason of excellence. It is quite within reason to forecast that many advertisers seeking a contrast to the general run of work will adopt the older styles, for what would not be considered as a factor some years ago; specifically, to make them stand out from the crowd. The eye is caught by the thing that is different, so, when a thing that was common becomes uncommon, its attention-arresting power is thereby increased. The fact that such a thing might have once been common doesn't mean a thing.

Our eye is glued upon the one brunette in a crowd otherwise blonde and vice versa just as in dad's day and in granddad's. Principles don't die.

THE STOVEL COMPANY, Winnipeg, Manitoba.—No better direct advertising than yours is being done by any printer. Copy is excellent, fresh, and intriguing in its approach to the prospect's interests, while physical features reflect the best in art, layout, typography, and printing. The booklet, "Can Business Be Stimulated," should impress business men, and is very, very pleasing, though of no such interest (from the standpoint of a printer) as the folder (French style) "What Can Be Done Now," presumably a follow-up. We are reproducing the title page of the folder as nearly as we can, the feature being the printing of the illustration in glossy black over a dull-black background. On the original, the lettering appears in yellow, the color

of the cover of the booklet, that hue being apparently the color motif for the entire series. You may feel proud of your efforts as artists, craftsmen, and salesmen. Assuredly, such publicity is salesmanship in print.

LEONARD H. CHATTERSON, Elat, Cameroun, West Africa.—Having enjoyed your visit something more than a year ago, we appreciate the copy of *The Drum Call*, publication of the mission, recently received. From what you said at that time, we can appreciate the difficulties of printing such a booklet with your limited equip-

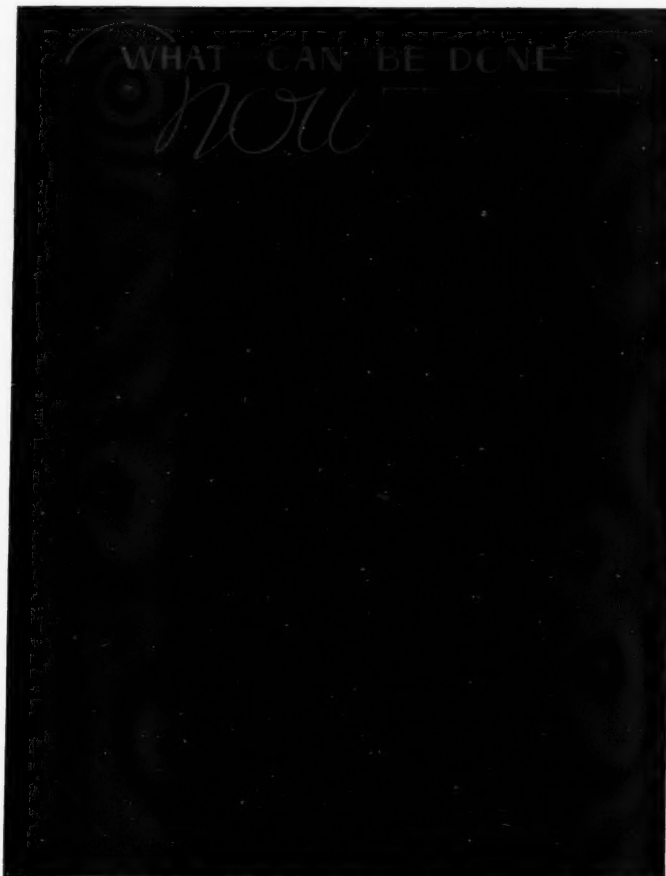
ment and, what is more, features an idea we do not recall having seen before. A tint block, one inch wide by two and one-half inches long, is printed in a light, soft blue, slantwise, at about the center of the card. Across this, a second impression of the same plate is made in the same color, but at a different angle. These streaks represent paths of the brayer, an illustration of which, made up of rule, is overprinted in black, with the composition part of the roller in dark blue. Nothing about the arrangement warrants any adverse criticism. Excepting that one-point leads should be added between the final two lines, the same applies to the excellent letterhead set in Caslon.

WESTERN TYPESETTING COMPANY, Kansas City, Missouri.—Interest and attention-arresting power are introduced into the cover of your Supplementary Catalog by the two die-cut circles through which appear illustrations of monotype and linotype, printed on the first inside page. Although the title, in our opinion, is too small, layout is good. Indeed, the title is overbalanced by the signature at the bottom. The two groups need not have been held to the same proportions, but, of course, to adequately display the upper group, the upper die-cut circle and the cut on the inside page registering with it would have to be moved to the left, thus destroying symmetry in the placing of the two circles. In our opinion adequate display of the title is more important than symmetry, which, remember, has a soothing rather than a stimulating effect. Except for the needless crowding, inner pages showing specimens of types you have recently added in different sizes are satisfactory, if not distinguished.

HAWAIIAN PRINTING COMPANY, Honolulu.—While we regret intensely that we were out when Mr. Gomes called, we appreciate the attractive and interesting keepsake he left as a souvenir of his visit. A booklet emphasizing the merits of your island, it not only convinces as to the advantages of a trip there, but has physical characteristics (aside from excellence of workmanship) that

demonstrate your ability to render a high-grade service to the business man of your city. It is die-cut in the form of a fish, and in the absence of expert knowledge about fish, we presume the printing on the outside covers represents a good likeness of some particular type. Breaking away from traditional practices does more to insure attention to and interest in printing than anything else, work being well done, of course. Recognizing this, you have produced something that should certainly bring results.

THE CELINA RECORD, Celina, Texas.—In its general aspects, your new letterhead is commendable. It makes a good impression. Make a few changes when you print a new supply and note the difference. The red is too dull, and, more important, too dark. While it looks good, there is a lack of snap and vigor in the illustration for which the red serves as a background.



This folder title page is printed in glossy black over a previous impression, in dull black, of a zinc plate, which is solid except for the lettering in reverse. Affording variety from the more common color schemes, the idea could be more extensively employed. On the original, for which the well known, able, and progressive Canadian firm of Stovel and Company, of Winnipeg, deserves much praise, the lettering, in a bright yellow against the black, makes a striking color combination

ment. In the main, typesetting is commendable, although the addition of one-point leads between lines of text would help a lot, as would opening up the masthead a bit. If the presswork, the least satisfactory feature, were better, the result would be on a par with normal work done in average American communities. Featuring the wood- or linoleum block illustration, printed in black over a solid plate in green, the cover design—with the title in hand-cut lettering in an open panel near the top—is quite like much work we receive from school plants. Coming from a mission in Africa, it is quite a keepsake.

ALF. F. ASTEN, Charlotte, North Carolina.—You and your able associates have our best wishes for the success of your new venture, The Herald Publishing Company. Forecasting success is the quality of your work, which rates with the best. The September blotter is excel-

Instead of the brick red, try a rose, a light, bright green, or a blue. Indeed, since the keyplate is outlined, chrome yellow would not be at all bad, though for the triangular ornament below the type which follows, no yellow would be satisfactory, as it would scarcely stand out from the white paper. More important than the change in color suggested are changes in the spacing. There should be less space between words of the main line, in Bodoni

SCORED HIGH!

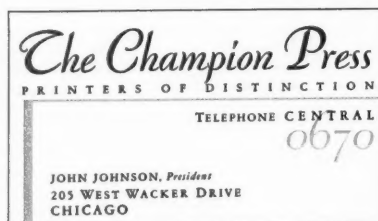
ENTERED in our recent contest, the twenty-four business cards shown, somewhat reduced in size, on this and the following page follow the fifteen that were reproduced in the September issue of *THE INLAND PRINTER*. They were given points by the judges in the order that they are arranged vertically here.

It should prove interesting to yourself to rate those already shown, then turn to page 32 of the September issue and see which judge most closely reflects your own taste.

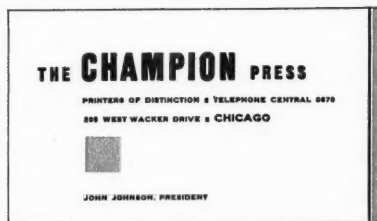
caps, and the line should be four- and maybe six points farther from the cut, above it. The telephone number is given undue prominence on the same line as city and state. Surely, the city and state names should be closer together, with only a comma instead of the dot—a full stop—between.

TRADE PRESS TYPOGRAPHERS, Milwaukee.—"Day and Night Service," in four printings on the back of a Government post card, makes an effective announcement. It is colorful. On that account, no one is likely to pass up reading the piece, also because of most-interesting special features. The upper half (type appears across the broad way of the card) is printed all over in a pale blue, solid except for some streaks out from a center. These show the color of the stock, near white. These represent the rays of the sun, Old Sol being represented by a dot half an inch in diameter, done in red-orange. Day is thus represented. On the right side, over "Night" in the headline, appear the new moon and a number of stars in silver. The heading is in black over the blue at the bottom edge of the blue band, and the rest of the message, also in black, over the lower half of the plain card. It is a really worth-while announcement, interesting, striking, and well executed.

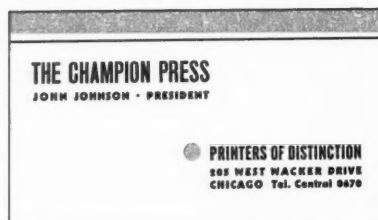
AMERICAN CUT AND MATRIX COMPANY, Kansas City, Missouri.—Aside from the big, crude "S" on the front cover, "Service," for the most part a showing of type faces, is commendably done. Arrangement is interesting



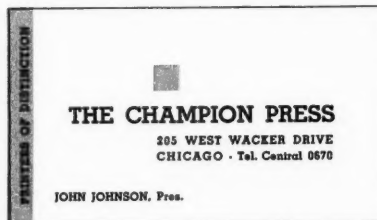
No. 189. O. E. Booth, Iowa



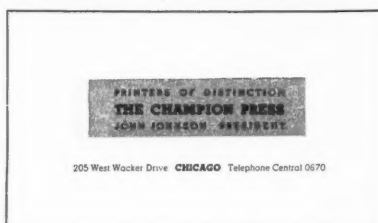
No. 94. Ben Wiley, Illinois



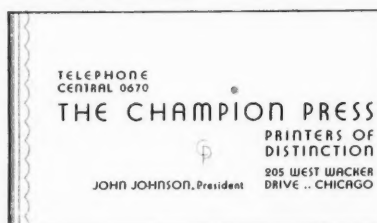
No. 84. A. W. Pope, Massachusetts



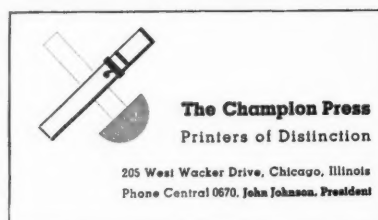
No. 86. Frank Lalongo, Massachusetts



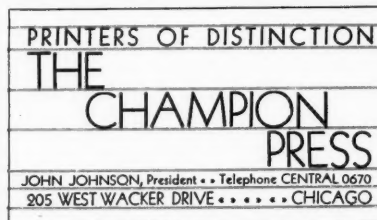
No. 115. Albert Pfeiffer, Germany



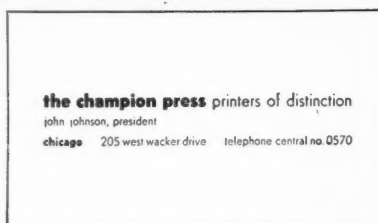
No. 216. Howard D. Mosher, Illinois



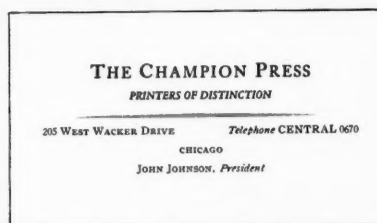
No. 199. E. Dietlinger, Germany



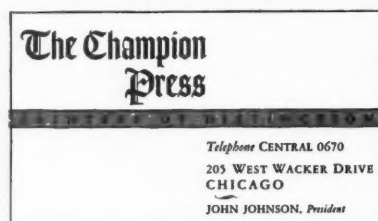
No. 12. Jack Wright, Canada



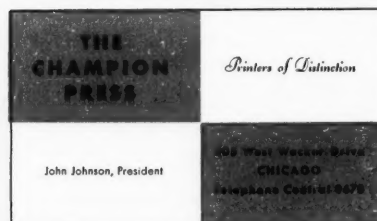
No. 56. H. H. Wagner, Germany



No. 208. Case, Lockwood & Brainard, Conn.

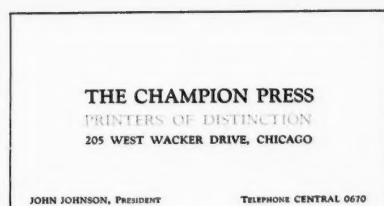


No. 188. O. E. Booth, Iowa



No. 217. Rolf Olson, New York

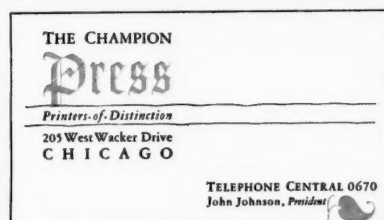
Colors: 189, black and red; 84, black and orange; 115, two shades of brown; 199, black and orange; 56, red; 188, black and goldenrod; 94, black and yellow; 86, black and orange; 216, black and an orchid tone; 12, black and tan; 208, black and red; 217, black and lemon yellow.



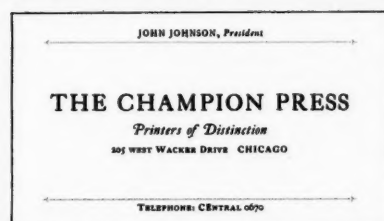
No. 142. Carl G. Oland, Connecticut



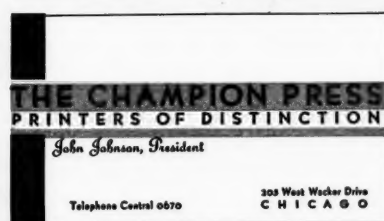
No. 166. H. O. Goldsbrough, New Zealand



No. 187. O. E. Booth, Iowa



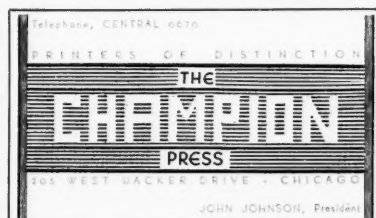
No. 17. Robert Roemmelt, Michigan



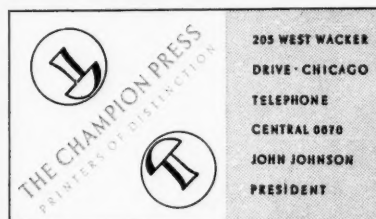
No. 49. W. C. Yager, Michigan



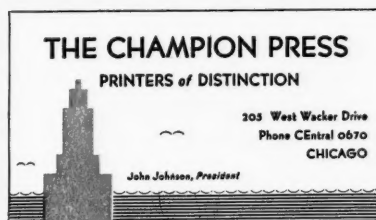
No. 116. Albert Pfeiffer, Germany



No. 119. Joseph B. Peters, Maryland



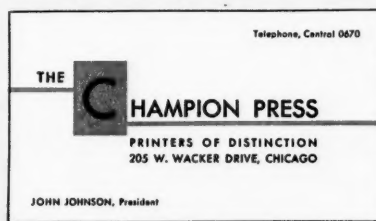
No. 203. Herman Heck, Germany



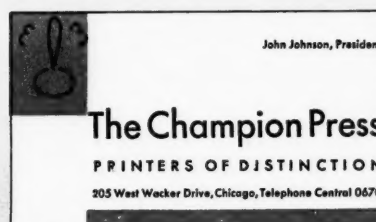
No. 250. Raymond F. Trauth, Kentucky



No. 266. G. L. Malm, California



No. 88. Frank Ialongo, Massachusetts



No. 167. Nils Buskquist, Sweden

Colors: 142, black and red; 166, black and orange; 187, black and red; 17, black and green; 49, black and gold; 116, black and green; 119, red and blue; 203, black and blue; 250, blue and brown on blue; 266, brown and orange on tan; 88, black and orange; 167, black and blue

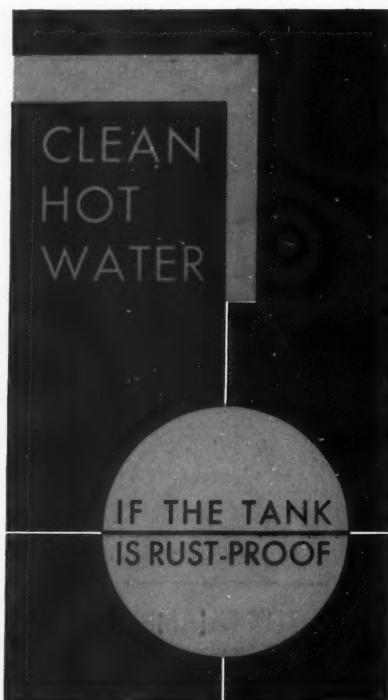
and effective, despite crowding evident in the name and address at the bottom. The title page would be improved if all the lines, and especially those of the larger display, had been spaced farther apart, also if the rule bands, especially the one across the bottom, were narrower. Ad panels—about two inches deep, one at the bottom of each page—are outstanding features, some being genuinely smashing. The only one we do not like is the one employing the ugly "S" which appears on the cover. Commendable, also, are some of the full-page displays. The one headed "Ads," set in Cooper Black—rather, the ludlow letter having similar characteristics—is excellent in arrangement and display. When setting matter in bold type, remember that more space is required between lines than when letters of standard weight are used.

ALLEN PRINTING COMPANY, Cranford, New Jersey.—First, we must say, your new letterhead design is too high on the sheet, hence top-heavy. Set a pica lower, improvement would result. Second of the faults is the use of the ugly, bizarre, and illegible face Broadway for the name. Being exceptionally contrasty, this does not key in with the monotone sans-serif also used. The matter in between the two horizontal rules at the left of the cut is crowded, suggesting that the rules should be six points farther apart and the cut panel be moved to the right. You will see, furthermore, that the illustration is not centered over the green tint plate over which this was printed. To provide a pleasing distribution of white space around the picture, it should be printed lower in or, rather, on the panel. One more point. Due to effort to make it the length of the slogan line just above, gap of space between the two parts of the address is unsightly. In our judgment, the line would be better if shorter. However, the design has possibilities.

PRINTING SERVICE LIMITED, Montreal.—Although the type is too heavily inked, we admire the center spread of the folder announcing your purchase of the assets of the Modern Printing Company. Layout and artwork are excellent; indeed the only suggestion of a fault is found in the fact that the beautiful Cloister initial (a classical unit of the first water) doesn't harmonize with the rectangular panels (modern) with which the illustration of the press in connection is quite harmonious. In a sense, it is a case of East meeting West, which Kipling says never happens. Indeed, it should not happen, in the sense of combining two definite and different styles in one piece, however good the units of the two may be. In general, the title page is impressive, but we just cannot pass it without making the point that the effect is complex and that the decorative features dominate the lettering, which, by the way, is good. Colors—black, silver, and olive on white—are pleasing and the combination, uncommon and sure to increase attention-value in the folder, has decided merit.

F. W. SEARS, of Santa Cruz, California.—It is hard to criticize an item of printing done as well as your blotters. Except where there is too much copy, they are readable enough, and there is nothing offensive. On the other hand, there is nothing about them that appeals especially. In short, there is nothing to them, and it isn't meant as you may infer. It seems you went to the case, set the head, then the body, all without much thought as to grouping, spacing, and such things. It isn't that we think there should always be a border or ornament, for really effective work is done without either. However, every piece of printing that is expected to obtain a hearing must appeal to the eye by its interesting form, beauty, or striking display, and these blotters frankly do not have one of those qualities. It was bad business to set the heads flush to the left with the other display centered. The entire form is thrown off balance. Line crowding is characteristic; there is too much copy on several, in such small type that few, if any, will read. Obtain some good book on typographical display, and study it, particularly the illustrations. Study, too, the many examples shown each month in *THE INLAND PRINTER*.

VIC EASTON, of Toronto, Canada.—Although it has its good points, largely attention-value, because of the odd shaping of the body mass, the advertisement for S. & V., worked up as an afterthought, appears forced. The mass suggests ink pouring from the can, down onto a roller, both being made up of rules. Copy so arranged is a bit difficult to follow and seems more difficult than it really is. In most cases, it is wise to adhere to rectangular forms for type, especially as so much interest may be introduced in the form as to cause one to forget the substance. The ad is crowded at the bottom, especially just above the rule-made roller. As an ad, the one you entered in the contest scores higher. What it lacks of novelty is more than compensated for by stronger display and the wide masses of white space around the top. It would not be overlooked even on a crowded newspaper page. A small ampersand would be better than the word, aslant with rule above and below, between the large letters "S" and "V." And eliminate the rules above and below "Quality" and "Brand," which bracket "Inks." This change, by taking less space, would per-



Striking title page of a folder of the American Brass Company, the original of which is printed in black and orange. For such printing, which circumvents the conventionality of plain type work, one uses a ruling pen and ink-equipped compass, proofs of type lines being pasted in position. It is simpler than the average person realizes and costs may be decidedly reduced on coarse designs by using hand-cut rubber plates

mit of raising that part of the advertisement above the signature and throwing more space in between lines of the signature and below the display line "Rollers." We are not so positive regarding throwing out the heavy rule below "Inks," but are sure the diagonal line orna-

ments along the sides of the "Quality Brand" group only distract. You might proof the ad, cut out the rules referred to, and repaste into new positions as indicated. We believe they weaken the display. In view of the heading being off-center, it doesn't seem just right for the signature to be centered; in fact, balance horizontally is off. The signature lines might be arranged flush on the left, the start in line with the left side of the heading.

ERNST REICHL, New York City.—While the pages of text are well handled, the outstanding physical feature of the 400-page "Wolff Type Book," for the plant of the H. Wolff Estate, is the binding. It is substantial, as befits a book that will get rough handling, boards being thick, with edges beveled and the casing-in well done. Little is left to be desired in appearance, for the covering of bright orange cloth is set off with stamping in black and gold of excellent design. On the front, against a black oval, the word "Wolff" appears in distinctive lettering, stamped in gold. Underlining the word is the effect of a book's cross section, in gold also. Character is evident in the title on the backbone. Across the width of it and taking up space of $3\frac{1}{2}$ inches down from the top edge it is solid black, the words "Wolff Type Book" appearing in gold. Bodoni is used, with lines (as the depth of the black part should indicate) widely spaced. Since the book is manifestly for a book printer and for use by book publishers, body sizes of fourteen-point and smaller are featured. These, to be of practical assistance, are shown in mass on the size of page of the average book, with no stunts of any kind which might make the pages more interesting typographically. Even the relatively few pages of display size are handled simply. We regret that the title page, a halftone showing a photograph of the form as set for it, was not retouched a bit. It lacks in sharpness and clarity. As for the accompanying added features, the word-count charts or tables are unusual. First, there are listed under heads, like "171 Words," the different types with sizes which will fill out in pages the size of the book itself, 21 by $32\frac{1}{2}$ picas. Following about three pages of this, are the tables themselves. If one has a type page, size 22 by 31 picas, for instance, he can see at a glance where he should look to see a type



WE have operated on that principle since nineteen twenty-five. ☛ But the origin of the New Deal goes back farther than eight years. It began when the first cave man hung out his shingle and traded flint axes for dinosaurs. He soon discovered that when he treated his customers right they came back for more. ☛ He didn't have a battery of telephones or a mahogany desk but he had the right idea and he prospered. ☛ Since those dim days the fundamentals of business haven't changed whether it is selling cockle shells or printing. This has ever been our policy.

☛ Our clients know that in all our work, booklets, folders, broadsides, catalogs, we maintain the same careful attention, and you will find we know the importance of
* Courteous cooperation with the client.
* Realizing that meeting a delivery deadline is a solemn obligation.
* Selecting the most suitable type, paper and color combinations for the job.
* An equitable price.

☛ For effective printing, practical production and the New Deal eight years old.

BIRGE, GRANDBOIS & COMPANY, INC.
333 HUDSON STREET Walker 5-7742 NEW YORK, N. Y.

Another interest-arousing folder by Birge, Grandbois and Company, New York printers. This one was printed in black and red on antique paper

The Museum of Modern Art
11 West 53 Street, New York

EXHIBITION OF MODERN PAINTING & SCULPTURE

January 1 to March 23, 1950

Hours: Daily 10 a.m. to 6 p.m. Sundays 2 p.m. to 6 p.m.

Admission Free Except Mondays and Fridays

With the circle larger, the handling, without crowding of the lettering inside, would have been greatly simplified. This lettering, by the way, is a bit crudely done. The type face used for the text, Benedictine, is one the writer has never admired. Yet, it has champions. A certain stiffness, angularity, is the feature of the letter

Posters entered by Meyer Wagman, of New York, in contest conducted some months ago by the Museum of Modern Art. The same copy is being used in the current competition of THE INLAND PRINTER, announced in the July issue and which closes October 10. Needless to state, no designs copied from those entered in the original contest which have been shown in this magazine will be considered by the jury. Obviously, the judges cannot detect as sources of ideas what they have not had opportunity to see

the writer doesn't view with favor. It seems to lack grace. Note that, while the heads are set in a bold italic, all caps, somewhat condensed, the running heads are in Copperplate Gothic, an extended face. There is no harmony. Sub-heads, in a Cloister Bold, are more harmonious with the Benedictine, but note that the lines are crowded, especially in view of the commendably adequate amount of space around these heads. There is entirely too much space around initials, which should be close to sur-

★ ★ ★

Below are shown two 8½ by 11-inch circulars by a well known and able Philadelphia firm of advertising typographers. While interesting as to the execution, the significant feature which should not be overlooked is the interest-arousing quality of the headings. Antique paper used

THE MUSEUM OF MODERN ART
11 WEST 53 STREET, NEW YORK

EXHIBITION OF MODERN PAINTING AND SCULPTURE

JANUARY 1 TO MARCH 31, 1950

Hours: DAILY 10 A.M. to 6 P.M. SUNDAYS 2 P.M. to 6 P.M.
ADMISSION FREE EXCEPT MONDAYS and FRIDAYS

rounding type rather than appear to be floating in a sea of space. As for typography, the best work is found in the advertisements in the back, many of which, including your own page, are excellent. To mention faults in some, note lack of harmony between Caslon Text and Copperplate Gothic on page 51; overuse of rule under cut on page 56 (the ad would be better with this space left open); rules too strong in border on page 61, due to major display being relatively too small; spotty effect and lack of unity on page 66; dominance of large black square and, in several instances, emphasis of rules at expense of attention to the type. You will have no difficulty in singling out additional advertisements where the faults we have

'most everyone knows good cooking

but—

THERE ARE
DOGGONE
FEW

Good Cooks

all the ingredients are available at any good grocery or market. All the recipes are printed and seemingly easy to follow.

It's the same way with typography. There are only 26 letters to work with and a comparatively small number of the really good type faces.

Many men have "graduated" from Progressive. Yet no other house, over a long period of years, has consistently maintained the same enviable record of quality work and adequate service.

You cannot say it is equipment, though we can honestly claim more complete equipment than any other typographic organization in Philadelphia. Nor do we think it is simply luck that makes a good cook.

Every good cook we ever knew had a genuine love for her work and an equal pride in the result. Progressive takes more pride in the fact that our typography is resultful for our customers than in the fact that we are known as good typographers.

progressive
COMPOSITION COMPANY

Ninth at Sansom
PHILADELPHIA

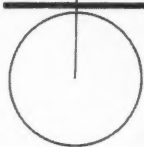

NO MATTER HOW SMALL ITS COST...
EVERY PIECE OF PRINTING TODAY IS

a major operation

The old-time family physician naturally knows your family intimately—and by that knowledge often counterbalances any lack of most recent medical knowledge, or lack of modern equipment. But even he, faced by a critical operation, urges you to call in the best in that field. >>> Typography has made tremendous strides in making the printed page more active, more resultful. The proper typography can tremendously affect the results from your expenditure. >>> It is no overstatement to say that no other house in Philadelphia can match the physical equipment of the Progressive Composition Company. Our customers tell us no other house can as sensibly and with less fuss and feathers make typography measure up to the essential quality of the message. >>> Progressive's efforts are not toward typographic tricks and gymnastics that, while creating comment on the layout, divert interest from the basic story. Like the truly fine physician, the typographer's main interest must be the best health of his customer.

progressive
COMPOSITION COMPANY
NINTH at SANSOM
PHILADELPHIA

United States	Great Britain
Austria	Holland
Belgium	Italy
Czechoslovakia	Japan
Denmark	Norway
France	Sweden
Germany	Switzerland

You are most cordially invited to attend either one or both of our exhibitions during the World's Fair in Chicago; an international exhibition of contemporary fine printing in our own galleries, and an exhibition of the work of The Lakeside Press in the Graphic

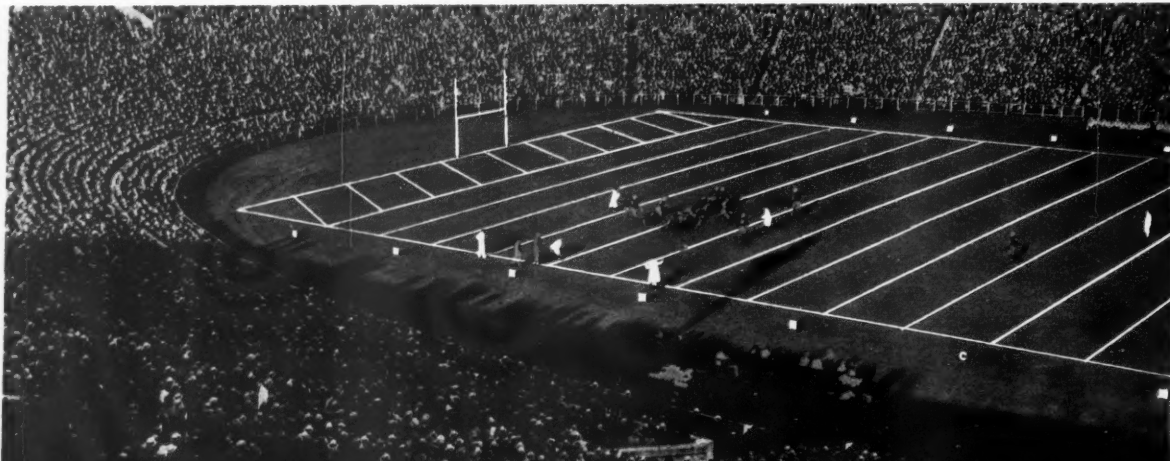
Spread from colorful Donnelley brochure. Flags of nations named in page on left, in correct colors, feature pages following one of Old Glory

listed apply. The cardinal virtue of good typography is simplicity which, remember, does not mean an absence of ornament of any sort, but simplicity structurally, specifically layout with the fewest possible number of forces of eye appeal. Display definitely larger than body is another prime essential, as is limiting the number of points emphasized in any piece.

NORTHWESTERN POLYTECHNIC SCHOOL, of London, England.—We regret the fugitive quality of blue, else we would make a big reproduction of the striking cover of the 1932-33 Yearbook. Between vertical bands of three rules in black, leaving a margin of half an inch at top and bottom, and a horizontal band of the same combination, somewhat more than two-

thirds down the page, leaving corresponding margins at the sides, there is (with a narrow margin between it and the rules on three sides) a reverse plate printed in a brilliant blue, containing the title matter, set off with a press ornament. The letter used is sans-serif. If our readers have grasped the point of the arrangement, they realize that there is open space between the side bands and below the horizontal band. Here, in black, we find printed "Session 1932-33," so the only thing in blue is the reverse plate. Interest and color are introduced by rules not being of uniform thickness, the ones inside the vertical bands and at the top of the horizontal band being much heavier than the other two of each combination. On gray stock,

the design is a real knockout—if you Britons know what that expression means in America. Display typography shows great advancement. Most of the work is characterized by simple arrangement, gathering of matter into a few units, and display that stands out decidedly, without there being too much. This means force and clarity. In our opinion, a page such as "Opinions of the Trade Press" is not helped by a border broken for extending display, especially when the display *could* be kept within bounds. A lack of unity invariably ensues, without compensating gain. With much copy set all caps, we feel sure you will recognize the effect of crowding evident in the page in sans-serif type headed "Child Photography," wherein spacing



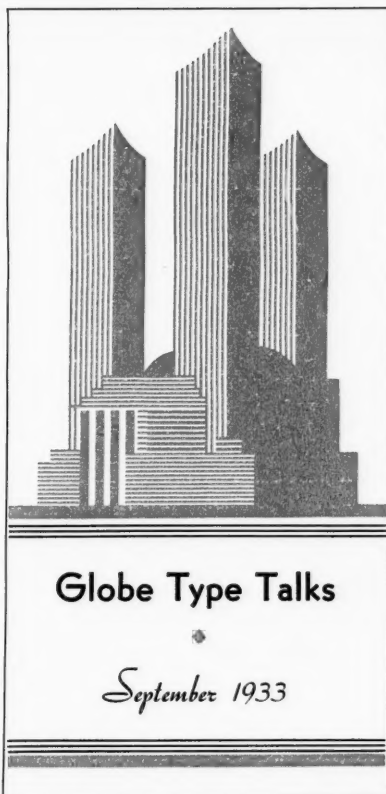
"Signals » 4-4114"

for Good Printing and Advertising Plans » THE DAVIS PRESS, Inc., 4th Floor, 44 Portland Street, Worcester, Massachusetts

Tuning the advertising piece to the times increases power to command attention and interest. A printer's blotter, originally black and olive

between words in a number of instances is too wide. Display is relatively quite weak on the Teas and Coffees page, in the so-called linotype section, for example, where crowding of body is evident. We sketch more-important features you might watch. There is some remarkably fine layout and typography in the handset section at the back of the book. It is modern in the best sense, impressive, without being bizarre or focusing so much attention upon the type and arrangement itself as to cause the reader to forget the copy, which is the really important thing in all printing. Our compliments again. You are doing a great work.

WILLIAM L. ALTMAN, Spartanburg, South Carolina.—In a general sense, there is much about your business card to admire. Arrangement is simple and modern; it makes one sit up and take notice—without shock. On second thought, we feel you will agree that the small lines following "printer" are too closely spaced, that one- or maybe two-point leads would prove of decided advantage. In view of the simplicity of the sans-serif in which the card is set, and the fact that it is light, don't you also feel it would be better if the large "A," printed in green against the brown background and serving as ornament in the upper left corner, were not so fussy, and if it fitted the rectangle better? As it is, the card is better than ninety-five of every hundred passed out by printers. We would like the letterhead using the same two-color "A" better if the panel were dropped so the lines of type at either side were in line with the bottom of the stem of the "A" in the rectangle and if almost anything but the delicate cursive were used for the line "Printer." This and the sans are direct, unpleasing contrasts, have nothing in common as to design. Despite the fact that you may have seen such combinations in ads in some national magazine, we say there is such a decided lack of harmony between the styles that the combination is a bad one, especially with the script so small. If it were relatively much larger than the sans, it would be a different matter. Again, there is crowding, as evidenced by the two lines on the right side of the central two-color panel. Comparatively, the letterhead and invoice of the Lancaster Slasher Equipment Company are terrible. The type is much too large, and lines crowded. The effect of crowding and disorder is intensified by un-



Globe Type Talks

September 1933

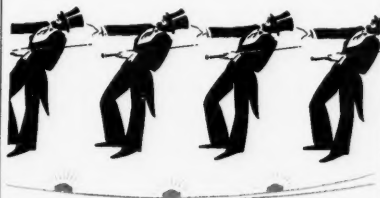
Typifying the modern architecture of "A Century of Progress" exposition, Chicago, this illustration, adapted from a similar one featuring a folder of the Ludlow Typograph Company, as shown in our August issue, makes unusually impressive this cover of the house-organ of the Globe Printing Company, Oshkosh, Wisconsin

derlining each line with rules printed in color.

THE LONG ISLAND PRESS, of Port Jefferson Station, New York.—Most of your work is well arranged. That which is not altogether sat-

isfactory fails of effectiveness through use of types which, because so much better faces have been brought out, appear unpleasing and old-fashioned. Too, in a few cases, types of contrasting design are combined and aggravate the situation or create an unsatisfactory effect, although one or both faces are satisfactory in themselves. That is the case where you combine the delicate cursive with the decidedly robust, monotone Parsons. Both are good faces where there is not a great deal of copy. Again, on the Empire State menu, which provides for filling-in items each day, we find a copperplate roman (the name of which we do not recall) combined with a delicate, old-fashioned script. Contrast of shape and design features makes both combinations bad. Spacing is bad at the top of the menu, and, as nearly always happens when lines are crowded, a jumble results. On the title page of the annual banquet program of the Daughters of the Revolution, you will see that, in view of the large amount of space between the several groups, the two lines of Parsons appear in close embrace. To be consistent with the other spacing, six points should be added between these lines. Another thing to avoid is monotony of spacing and it appears pronounced in this page in the centering of the ornament between the second and final type masses. It should be placed above the center of the space. The center group should be moved up closer to the title so that a further fault would not develop from moving the ornament. The letterhead of Port Jefferson Auto Sales would be improved if the rules at the sides of the logotype were omitted and "Sales," on the left, and "Service," on the right, moved in, close to the logotype. A further improvement would be to eliminate the rules at left and bottom, which only take up space. If they are to be used, they should bleed off the paper. Spacing is poor on the David Olson letterhead in Bodoni (a fine type) and your own card in the same, which is decidedly jumbled. Whenever lines are letterspaced noticeably, they should be spaced farther apart. A good rule, furthermore, is to see that spacing between lines is greater than between words for, otherwise, lines lose identity and the effect of being units. In general, the Olson design is impressive and unusual. The best work was on the blotter, "Promote Prosperity with Printers' Ink."

WHEN THE Dixie Minstrels Sang SWEET ADELINE



and the Handlebar was the badge of manhood

and Lingerie was only a whispered word ! ! !

and a Bathing Beach looked like an Arctic colony

the printing craft had already begun to apply itself to the art of advertising. Since then new type faces, new processes, new ideas in presentation and layout have made printing one of the most potent forces in the advertising and selling field. And that is our specialty—the printing of advertising literature that is attractive, that creates interest, that demands and gets attention—in other words, high grade printing that satisfies the client and stimulates the sale of his product.

BIRGE, GRANDBOIS & COMPANY
INCORPORATED
333 HUDSON STREET • NEW YORK, N. Y.
TELEPHONE WAlker 5-7742-43

BOOKLETS • FOLDERS • CATALOGS • DIRECT-BY-MAIL

The unconventional and breezy slant of the copy is given effective presentation on the full size folder, in black and green inks on an India-tint stock

COST GUESSES NEVER PAY BIG PROFITS

By J. O. P. HUMMEL

UNERRING CONTROL of printing costs requires definite knowledge of two sorts. Reliable information is needed as to what costs should be. Essential, also, is an immediate enlightenment as to how much actual costs are varying from predetermined standards. Standard cost methods, alone, satisfy both requirements.

These facts are essential to true control because cost figures always stimulate comparisons in the mind of a good manager. Comparisons, however, are often so difficult to make as to be nearly worthless, unless definite, standard figures are available.

Needed as Measuring Sticks

Standard costs are needed as "measuring sticks" of achievement and progress. With such "measuring sticks," it is possible to know definitely how much actual costs are varying from standards, and to apply corrective measures. This is in accord with a settled and important principle of management, which has been well stated by L. P. Alford in his "Laws of Management" (Ronald Press) as follows:

"Managerial efficiency is greatly increased by concentrating managerial attention solely upon those executive matters which are variations from routine, plan, or standard."

It is not the purpose of this article to attempt to describe standard-cost methods in detail. This has been done by others in a thorough way, particularly in two books, "Standard Costs," by G. Charter Harrison (Ronald Press), and in "Basic Standard Costs," by Eric A. Camman (American Institute Publishing Company). Readers are referred to these volumes for descriptions of procedures to be followed in installing and using standard costs.

Ideal for Printing Business

Rather, the intention here is to outline standard-cost methods in a broad way, in order that printers not familiar with them may have some introduction to their application. Standard-cost methods are so well suited to commercial printing that they inevitably must be employed more widely in the industry. They constitute the final coordinating step in operation-control.

To obtain completely coordinated control, accurate time standards, established

by methods described in the preceding articles of this series, are needed. Labor costs form a large portion of printing costs. If the means of determining accurate labor costs are not available, standard costs will be inaccurate, with poor operation-control as the inevitable result.

The standard-cost method is not a feature added to other costing plans. It is an entirely unique conception of cost accounting. When properly set up, it is no more expensive to operate than other cost systems, although more essential information is furnished to managers.

Cost figures selected as standards may be either those normally attainable or a high ideal. In practice, it is generally best to select figures which are normally attainable. In this way, the standard costs are more closely tied up to actual good performance, and to time standards established by methods described in previous articles.

Not Average Cost Figures

Normal figures do not mean average figures, such as are frequently supplied by manufacturers' associations, but figures of what costs ought to be, based upon time standards, present material costs, and expenses during periods of normal output.

Some explanation is needed regarding what is meant by "normal output." Few plants run at full capacity. Somewhere below complete operation of all facilities is the point of normal operation and output. It should be determined only after an analytical study of the particular plant under consideration. This should be carefully determined, because expenses for a unit pro-

.....
This sixth article of a series on costs describes the advantage of knowing what standard should be as well as the actual figures
.....

duced vary with output, being greatest when the plant is operating at only a small fraction of capacity, and least when the plant is operating at its greatest capacity.

It is well to use relatively small, homogeneous cost centers in order to secure most reliable cost figures. Costing rates may be established for each center. Standard costs can then be determined from these rates.

How to Divide Up Costs

Examples of costing centers to be found in a commercial printing plant are: Monotype keyboard, monotype casting, linotype, composition, lockup, each of several main kinds of presses, folding, and stitching. All cost centers are determined by similar types of equipment located together, and upon which one kind of operation is done.

Printing costs tend to divide themselves rather differently than the costs in most manufacturing establishments. In printing, much of the labor cost is applied towards preparation or setup, without which no work can be done. That is, the keyboard, casting, composition, lockup, and make-ready operations, which are all important parts of printing work, must all be performed, even though just one printed sheet is to be the final product. These operations are unchanged with an output of thousands of printed sheets.

As a result, costs are logically divided into these classes: (1) Labor cost of preparation, which includes the above operations; (2) Cost, dependent upon number of sheets or pages, of labor for the other operations; (3) Material cost; (4) Indirect factory expense, which is made up of all expense elements of costs.

Since work in each cost center tends to be the same, labor rates will be at one level. Thus, a general labor rate may be taken as the average of the pay rates of workers in the cost center.

Budgets Are Aid to Control

Expenses for normal output of each cost center should be budgeted. Rational budgets for every item of expense make possible accurate, standard, indirect-expense costs.

Rates used to distribute normal expenses in determining the cost of individual orders are based upon time. Beyond this, they depend upon one of two things. If labor

★ ★ A Copy Suggestion ★ ★

After all

is said and done, the job of a piece of printing is to prove to the reader's satisfaction that he just cannot get along without what you have to sell him. Therefore, the better the job of printing, the more business it will bring to your door.

This message was used successfully in printing house-organs of St. Louis and New York City

predominates, a standard labor-hour rate is used. This may readily be combined, for simplicity, with the labor costing rate. If the machine is the important element, with labor of minor importance, it is best to use a machine hourly rate.

It is necessary to know all costing centers in which work is done in determining the standard cost of an order. For costing centers in which preparation operations are performed, standard time is multiplied by labor and indirect expense rates, combined or separate. The same is done for other operations using standard times for the total number of sheets printed.

Shows Standard Cost of an Order

Standard material costs for paper and ink used are next found. These are based upon predetermined figures. The sum is the standard cost of the order. It is this amount, rather than any so-called actual cost, which should be used as the cost of the order, but not as the price.

If this is the case, where are actual costs used in standard-cost procedure? Comparisons are made between actual and standard cost on the basis of accounts rather than that of individual orders. This method is simplest and best. Labor costs, actual and standard, may be compared for each cost center. Likewise, actual material costs may be compared with standard material costs.

Finally, actual expenses for each account may be compared to the standard costs, which were set up on the basis of carefully worked out budgets. Comparisons may be made as frequently as is desired. No attempt is made to compare costs of individual orders at any time.

It is in this procedure that standard cost proves most advantageous. Variations between standard and actual costs provide the immediate facts needed for plant control. Variations may be classified and identified according to causes. For instance, if actual expenses during a period are high for a certain account, it may be due to carelessness in controlling expenses, or to a lack of sufficient volume of business.

Variations Which May Occur

Variations may occur in labor costs due to such things as general efficiency, labor rate variations, proportion of preparation time required; in material costs due to market changes in prices, or the way in which material is used—whether economically or wastefully; and finally, in expenses, either due to business volume or relative care shown in making expenditures. Each cost variation may be thoroughly broken down according to causes. With causes known, corrective measures may then be applied.

Standard cost methods excel other costing procedures, because emphasis is constantly placed upon the variations and their

★ ★ A Copy Suggestion ★ ★

The Old Salts Knew

THE DEADLY MONOTONY of the doldrums. The sun melting all the pitch, and beating on the deck until it literally blistered the feet. The oldest, threadbare sails—more than ample to catch the vagrant pocketfuls of wind while the ship barely drifted on its way.

But when the trade winds were met, the story was different. Old sails would tear right away from the grommets. So, "Bend new canvas!"

We feel a freshening in the air today. The doldrums are so recent that we can hardly believe they're past. Yet, canvas is again flapping, the blocks and stays are creaking. If we don't want to travel under bare poles, we'd best bring out the new sails immediately.

"Bend new canvas!" It need not be expensive. In fact, today, people welcome simplicity, provided it is fresh and not mildewed past usefulness.

In selling, particularly in your printed selling, it is easy to leave the old sails on too long—only to have them become useless rags when the real blow comes. "Bend new canvas!"

William F. Fell Company, Philadelphia, uses this text effectively in an attractive little booklet, which has a fine three-color cover of sails

causes as they occur, thus stimulating immediate correction of fault and errors, and the seizing of all opportunities to secure favorable variations.

Supervisory Incentives Help

A further stimulation may be obtained by means of supervisory incentives, based upon accomplishment as measured by favorable cost variations. With shop workers paid under some incentive plan, it is fair and desirable that other employees be paid incentive wages. Executives, supervisors, and clerical workers may be paid in accordance with combined achievements.

Bonus to supervisory employees should consist primarily of a fixed percentage of total favorable variations in labor costs, material costs, other than those due to market changes, and expenses. Accomplishment of production schedules may be used to modify bonus paid.

Let us assume that 10 per cent of the net favorable variations will be paid as bonuses. If, for a certain pay period, there are favorable variations of \$482 for labor, \$138 for material, and \$360 for indirect expenses, total bonus is 10 per cent of the sum of these amounts, or \$98. This may be distributed among employees most conveniently according to their salaries. In the example given below is the original salary, bonus which would result if distributed in this way, and total pay of a mythical office force on this particular basis.

	Salary	Bonus	Total Pay
General manager...	\$ 275	\$22.33	\$ 297.33
Foreman.....	225	18.42	243.42
Time-study man and estimator.....	200	16.37	216.37
Cost accountant...	200	16.37	216.37
Clerk number 1...	100	8.17	108.17
Clerk number 2...	100	8.17	108.17
Clerk number 3...	100	8.17	108.17
Total.....	\$1,200	\$98.00	\$1,298.00

As previously stated, the meeting of production schedules may be made to influence bonus. This can be done by setting up factors corresponding to percentages of deliveries made on time. The effect of multiplying total by factors will be to decrease or increase bonus, depending upon how well the schedules are met.

Checks on possible manipulation may be applied so that savings may not be pyramided in one period at the expense of another. This can be accomplished by holding back a portion of the bonus each period to be paid later for regularity of accomplishment during such later periods.

What Plan Can Accomplish

It has been the purpose of this series of articles to describe the standards useful and desirable in the printing industry. Such standards are a powerful tool, and may be misused if not properly handled.

Exploitation of employees, which may result in immediately large reductions in the cost, can only be detrimental to the printing industry, and ultimately to the company which uses control standards in that manner. The only reasonable, long-time basis is one of fairness, so that both the company and the employees benefit. In this connection, it should be mentioned that, for the industry as a whole, application of such measures of control can only be considered completely successful when they bring about shortened hours of work with more pay for each employee.

Outstanding results to be obtained with an equitable policy are: the constant stimulation of all employees towards the use of best methods, a minimum of idle time of employees and equipment, the shortest time in process, with consequent rapid delivery to customers, a balancing of work to be done with the working force used in doing the work, and, finally, lower costs coupled with higher wages and salaries.

Factors may also be applied to total bonus so that the application of incorrect time standards will always reduce bonus paid. These factors should be highest for a normal desirable performance efficiency of operators, being progressively lower when performance efficiencies are less or greater than that. Using this method and these safeguards, it is entirely feasible to pay all salaried employees bonuses commensurate with their collective efforts.

The OPEN FORUM

☆ This department is devoted to a frank and free discussion of any topic of interest to the printing industry. Nothing is barred except personalities and sophistries. Obviously, the editor will not shoulder responsibility for any views advanced by the contributors

About 1950 Styles in Type Faces

To the Editor:—Apropos of your modern art poster competition; what actually will be the style of 1950? Surely not the style of 1800, as the Museum of Modern Art thought. There seem to be three very different alternatives.

If types and typographical design developed in the stark functional spirit of the nineteen-twenties, we should expect to see a poster designed only for legibility, which would gain its attractiveness from its simplicity and from asymmetric balancing of type masses, while the type would appeal through its beauty of function. Something in Gill Sans, possibly, if printing then had reached its practical ideal.

The recent favor of such types as Ultra Bodoni, which, as "fat faces," disfigured display work of the early eighteen-hundreds, and the present craze for slab-serifed type, which, as "Egyptians," had their day a hundred years ago, may denote even more ugly and less logical types and typography by 1950 or the further retrogression to the less objectionable styles of the seventeen-hundreds.

Types and their arrangement generally reflect the fashions of their times; from the devil-me-careness of the Elizabethans, on through the pseudo-classicism of Georgian architecture and Bodoni's books, to the recent "period" phase of American interior decorating and book design. Further, today, an article in *THE INLAND PRINTER* champions late Victorian types as "Vogue" announces "Mae West" styles for women.

Can we guess at 1950 typography from this experience? First we should have to discount Victorianism, which is nostalgic and so will pass. We can see, however, an increasing tendency to put more knobs on things, sometimes to hide paucity of inspiration or poor workmanship. The otherwise perfect Empire State Building, I feel, was ruined by a futile mooring-mast.

Day by day, new excrescences break out on the pristine and simple magnificence of Radio City. At the same time, types take on larger serifs and more curlicues, while advertisements become yet more crowded, with ever less consideration for the reader who must disentangle them.

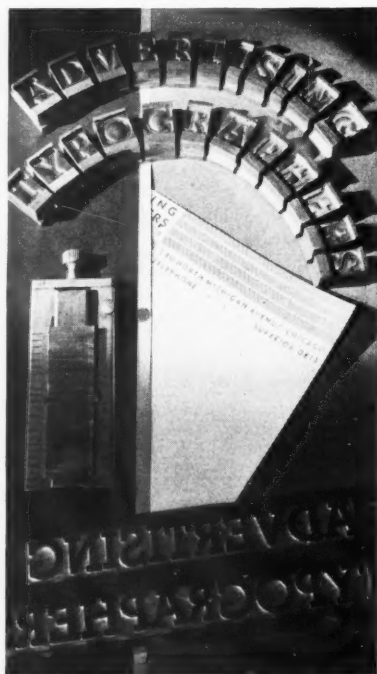
Yet, as we today return to the days of our youth for clothes and types, people in 1950 may again take up the generally ugly clothes and really splendid types of the nineteen-twenties. Bembo, first, then Centaur, Lutetia, and Perpetua are as fine and

beautiful types as any ever cast. It would be encouraging to think of such letters receiving their full recognition in simple but decorative designs by 1950.

Thus, the poster announcement of 1950 might be starkly simple, it will probably be floridly ugly, it could be beautiful with the beauty of beautiful letters.

How can one foretell the taste of 1950? What judge in 1913 would have selected an announcement in Rockwell Kent Antique, under its first name, as the spirit of 1933? It is beyond me.

In fact, I've here worked myself into such a state of depression over the future, I rather dread living out of curiosity to see what does happen. However, I expect to do so, and hope still to enjoy *THE INLAND PRINTER*—if, of course, it can still get such good editors.—J. KEMP WALDIE, of *The Golden Dog Press, Toronto, Canada.*



Striking arrangement of Ludlow mats, stick, and slugs with company's letterhead thrown in to give contrast, when photographed, makes impressive booklet cover for Chicago ad shop

☆ A Workman's Views on Costs

To the Editor:—As we read in the printing trade journals about price-cutting, we sometimes wonder what this is all about; why can they afford to use so much space for these discussions; and why there should not be considerable differences in prices, just because every job is produced under a different environment and against a different background.

These, and many others, are thoughts that run through the minds of the workers, and which they sometimes freely discuss. It might be a good thing to get their viewpoint. They might be able to tell the boss a lot of things he ought to know, such as why his prices are higher. The boss is not always in touch with the mechanical end, and he is often in ignorance as to the real reason for some of his problems. And what he is told is not always the truth.

Let us give a little illustration why prices will always differ. Here is a lad who has a popcorn-and-peanut stand in a factory district. At the end of the week, after all expenses are paid, there is \$10 left, which belongs to him. In another factory district, there is another stand of the same kind run by two lads, the same amount of business is done, and the same amount is left after the expenses are paid, but each lad receives half as much as the lad in the other district. Shall the two lads increase their prices to make the same profit as the one lad? In that case, the one lad would be considered a price-cutter.

Perhaps the two lads will write to their trade journal, and the secretary of the peanut workers' association will tell them to put in a cost system, or to hire a production manager, or to put in a time clock. From a worker's viewpoint, these methods only increase the expense of operation, but do not increase profits—and they may decrease the wages. Would not these things work out the same if applied to printing?

Here is another reason why there is so much difference in price—inefficiency. We quote from a journal: "The job had been turned loose with practically no thought given to costs. The premium paid by the customer represented the price of waste—waste of valuable material, duplication of effort, and presses standing idle while time was taken for the settling of minor questions which should have been answered before the job was started."

And the worker asks: Can the customer be charged for all of this waste? Cannot

the printer who avoids this waste print the job cheaper? Should the worker be held responsible for this waste?

This waste is often caused by following instructions of those who don't know—and it would be most embarrassing for the writer to go into details as to why these things happen. Instead of seeking a remedy for these problems outside the plant, how much more could be accomplished if more attention was paid to the things inside the plant!—GEORGE HORNER.

...

Comments on Modern Art Posters

To the Editor:—I was much interested in the three posters on page 45 of *THE INLAND PRINTER* for August. The reason the poster on the left was given first prize might be attributed to the fact that the judges apparently knew little about typography and poster design.

The other two designs are so far superior in every way that there is absolutely no comparison. The prize winner lacks good design. Its faults may be summarized as given herewith:

Lack of effective display of the five units comprising the poster; poor spacing; lack of contrast; emphasis placed on the wrong words; poor distribution of white space. A fine example of what not to do to achieve good typography.

My opinion is that the poster on the right, in the Forum type, is the most artistic of the three from a typographical standpoint, but more suited for a cover design. The word "hours" should have been centered over the time schedule. However, I think this design is too refined and light in color to be an attention-compelling poster.

A poster, first of all, must attract attention. Its message must be so arranged that it can be absorbed in a glance. The center poster thus seems to me to be the best of the three. From what I have seen of modern art, Neuland type harmonizes well with it, and is an ideal choice for this poster. This poster has "punch."—CHARLES R. WILHELM, *Milwaukee*.

...

Mass Craftsmanship in Future?

To the Editor:—With the development of design in industry, and the conquering of the machine by men, there is now coming into our daily work a new leavening: from mass production we pass on to mass craftsmanship. Our immergence into the machine age has been so general and so thorough that men now do naturally with machines what was usual for the hands; and the mind is being freed for constructive and creative thought.

The desire for craftsmanship has ever been present, whether the wish to make has been with primitive or finished tools. In recent years, improvements of the ma-

chine somewhat outstripped the ability to make fullest use of them. But it has been in his recreative moments that man has learned most how to master the machine, in the auto and electrical appliances.

It is in these, too, that he now sees the importance of design recognized, and its relation to utility. From the crude autos of a generation ago, we have passed to graceful streamline cars, with a public asking for more shapely models. Electric lamps are no longer just glaring globes; they are handsome fixtures made to please the eye and to give maximum light.

The average man may not have taken a great deal of notice of civic architecture, but he does show interest in the appearance of thoughtfully planned oil stations. The commonness of accurate illustrations of well-designed appurtenances of life, in both magazine and newspaper, with matter stressing design as well as usefulness has further prepared man to work in design himself when he comes to make his share of those same things.

In the schools, the young mind is directed along the same lines by lessons in handicrafts, the aim of which is art appreciation. This widespread teaching is undoubtedly developing another clientele for

dination of type face, paper, presswork, ink, illustration, and, when used, binding. While the machine is being made to turn pieces of printing more soundly finished, men are also directing them to shape the jobs to better appearance. Side by side with the men doing this in their work, there is a public, more and more asking that it be present in finished work.

Teamed craftsmanship also gives us the rounded-out product, and the expectation that it be present in the product is a growing characteristic of the age now with us, when the machine is to be truly the servant of man.—BENJAMIN N. FRYER, *past president of Australian printing craftsmen*.

★ ★

Old-Time Printer Recalls Past

Thirty-five years ago Dewey was lambasting the Spanish fleet in Manila Bay, Teddy Roosevelt was capturing San Juan Hill, and a genial "tramp printer," Andy (Muskogee Red) Redmond, was teaching a boy the case in Quenemo, Kansas. That boy was J. L. Frazier, now editor and manager of *THE INLAND PRINTER*.

Years passed and Muskogee Red continued as a disciple of Bacchus, predicting his own early demise in every print shop



Andy (Muskogee Red) Redmond talks over old times with Omar B. Ketchum, mayor, Topeka, Kansas, at fiftieth anniversary fete of Topeka typographical union

future manufacturers and merchants. This also means another class of worker.

In printing, we see the rise of the typographer, who plans jobs right through before a line is set. There are ever increasing numbers of men who understand the coör-

in which he worked. In 1905 his passing was reported from Chickasha, Oklahoma. Jay House, now of the *Philadelphia Public Ledger*, and then on the *Topeka (Kansas) Capital*, wrote a classic eulogy, only to have Muskogee Red show up shortly after.

On receiving a photo taken at the fete marking the fiftieth anniversary of the Toppeka Typographical Union, House shed tears in his typewriter as he wrote:

"The gentleman sitting on the nice, clean bench is not the Muskogee we knew. It is the presentment of a smiling, elderly individual, neatly clad in what appears to be a well-fitting suit of blue serge, a hat that never fought a war, and a white shirt and collar against which a four-in-hand cravat is neatly draped . . . The only thing about the man to stir old memories is the broken nose, sustained when he plunged head first down a steep flight of stairs in Zenith. O Tempora! O Mores!"

Andy Redmond is now seventy-five, living in retirement in Marion, Kansas. He is a friend of M. E. Budd, whose seventy-first birthday party was reported in *THE INLAND PRINTER* for August. It was this item which put this old-time printer in touch with his former pupil.

THE INLAND PRINTER, even thirty-five years ago, was the leading magazine in the printing industry, and Muskogee is quite proud that a man he taught to set type is now its editor.

★ ★

St. John's Advice Appreciated

Thanks very much for your recommendations in regard to gold-ink printing. We will follow your advice and, as the foreman of our press-room says "There is no greater authority in America than Eugene St. John," we are certain we will have good luck.

He said further, "I have been reading his articles ever since I was fifteen years old and have always found him very dependable."

Thank you again, Mr. St. John, for the recommendations that always come so willingly and so promptly from you.—HUGH H. TOLMAN, Vice-president, *The Kenyon Company, Incorporated, Bryan, Ohio.*

GIVING TOO MUCH SERVICE DRIVES BUYERS AWAY

By AL. S. HANSON

IF I WERE SELLING buildings, from skyscrapers to the kind Chic Sales specialized in, I should hardly employ the same technique or offer to render the identical service to every prospect. Printing pieces are as varied as their uses and purposes, and, while Chic Sales was undoubtedly a great salesman in his field, his equivalent in the printing field would be the fellow who sells auction-sale dodgers to farmers.

What the printing salesman anticipates from the buyer depends upon what the buyer buys, and who, if anybody, cooperates with him in his buying.

If the buyer of printing asks for bids on utility forms on accurate specifications, the printing salesman is merely a printing engineer. He figures to produce the work the most economical way, in quality satisfactory for the purpose. He investigates the possibility of combination runs, checks up on photolithography, wax plate, and other methods, and presents his bid with the statement that the work will be properly done for the purpose, and delivered on time as promised.

If the buyer receives from his advertising department or advertising agency accurate specifications, and recommendations to get bids from several printing and engraving houses, each one able to produce good work and to meet delivery requirements, the printing salesman would be foolish to expect this buyer to display in-

terest in creative ideas and suggestions that would reflect upon the advertising department or agency. Here again, the printing salesman is merely a service man, who promises careful attention to every detail, and freedom from worry or uncertainty.

The reputation of the salesman and his house for doing good work with the least "fuss" is the big selling force in this case. We are considering here that the "specs" indicate without any question the proper method of production. If the "specs" might apply, with some revision, to either offset or letterpress, the printing engineer comes to life and boldly suggests the right method for the purpose.

If the buyer is also the creative man (the advertising man) and seems to be amenable to suggestions or ideas, the salesman is immediately a creative printer, willing, nay eager, to display his knowledge of sound advertising, whatever this may be. His idea of good advertising may be limited to a trick fold or clever die-cut. Then, again he may set himself up to be an experienced "merchandiser," who knows all about market surveys, mailing lists, follow-ups, teasers, keyed coupons, timeliness, scare copy, mass psychology, and thirty-seven other angles to a complete campaign.

If the buyer is neither a good buyer nor a creative man—boy, oh boy! The printing salesman, being a composite of the engineer, the creative man, merchandiser, sales manager, production man, service man, of poet, philosopher, philanthropist, and all-round good fellow, will surely run him ragged, until he worries himself sick over the importance of printing to his business.

There are many types of buyers. Any education they might have required has been supplied quickly by printing salesmen. They continue to do their buying according to the requirements in each case. By and large, the buyer is always right. The high-class printing salesman keeps a weather eye open for every possible opportunity to be of service—but he certainly does not use a Chic Sales spiel when bidding on a "skyscraper" job, according to accurate specifications.

Which leads us to the conclusion that a good "all-round" printing salesman is a wonderful creature—almost as wonderful as a good all-round buyer. Should these twain ever meet, something ought to be done about it—"Who's Who," "Hall of Fame," or, better still, their mugs in *THE INLAND PRINTER*.

EXHIBITION OF MODERN PAINTING & SCULPTURE

January 1 to March 31, 1950

HOURS: Daily 10 a.m. to 6 p.m. Sundays 2 p.m. to 6 p.m. ADMISSION: Free except Mondays & Fridays

The Museum
of Modern Art

11 West 53rd Street / New York

EXHIBITION OF MODERN PAINTING & SCULPTURE

January 1 to March 31, 1950

ADMISSION: Free Except Mondays
and Fridays. HOURS: Daily 10 a.m.
to 6 p.m. Sundays 2 p.m. to 6 p.m.

The Museum of Modern Art

11 West Fifty-third Street, New York

Glenn M. Pagett, Indianapolis typographer, submitted these two entries in the poster competition sponsored by The Museum of Modern Art. *THE INLAND PRINTER* also is using this text in a contest

SAYS PRESS COSTS ARE NEEDLESSLY HIGH

By L. W. CLAYBOURN

Precision in presses and plates, up-to-date methods and planning permit of reduced makeready and registering costs in much printing

AUTOMATIC AND HIGH-SPEED MACHINERY and modern developments have had their call within the past twenty-five to thirty years, and the ever-increasing demands of the printer have been a stimulant to the ingenuity of man. Modern precision machinery and methods have set free our color printing and rendered it available for general use. Thousands of pieces are now printed in color which, in the past, were printed in black and white.

The craftsman of today is himself a more intelligent and better trained man, by reason of modern methods and better mechanics, than the printer of yesterday, who worked with his hands and feet. He is rapidly becoming a skilled mechanic, because he must have a better knowledge of the equipment he is operating.

In order that our industry may go forward, more and more modern equipment is required, which will open large and as yet untouched fields. Another item of importance to our progress and prosperity is the earliest possible elimination of obsolete equipment, with which our shops are filled, and which the craftsman operates under the greatest imaginable handicaps, to say nothing of retarded production and quality of the printing produced.

Work becomes a pleasure only if drudgery is eliminated. This can only be accomplished through broad encouragement of engineers and fostering of man's ingenuity in the development and adoption of new and worthy ideas.

Equipment Must Be Accurate

There can be only one way to attain accurate standards in letterpress printing, and that is by using equipment primarily designed to meet these standards.

Only by the use of equipment built to precise and accurate standards in the manufacture of the original engravings, electrotypes, and stereotypes, and in the printing press itself, can we make accuracy a fundamental part of printing.

In this article I wish to discuss only those standards which apply to the mechanical side of printing, in which I have been deeply interested for many years. I will start with the original engraving and proofing, then take up the matter of the locked-up form, the electrotypes and stereo-

types, mechanical lineup and registering of plates, and the precision printing press.

The foundation of a good printing job is a good engraving, proofed up as etched without assistance of overlaying or underlaying, using the same ink and paper with which the finished job will be produced.

We need not go into detail regarding the requirements necessary for a precise, accurate, mathematically and mechanically correct original engraving, as we do not wish to take exception to the methods now employed in the making of original engravings. We strongly believe that engravings, assuming they are the product of the skilled craftsman, must be proofed on an



L. W. CLAYBOURN

accurate proofing press, under conditions closely approximating actual press conditions. We then know whether we have engravings with a correct printing surface, or what corrections must be made before original plates are duplicated for production on printing presses.

With a faithful proof of the plate, the photoengraver shows the printer the qual-

ity of the engraving. The printer, in turn, in locking the engraving with the form, alters the condition. It is not merely a proofreader's proof which is needed, but one which proves the entire form and all materials entering into that form from a precision quality printing standpoint. The inks and paper which are to be used should also be tested and all corrections made before sending plates or forms to the press.

Need More Information

The printer must equip himself to fully determine the fitness of materials before trying to print them, and in this way his pressroom will no longer be a laboratory with many hours dissipated in eliminating unnecessary inaccuracies.

After considerable investigation, we were astonished to find inefficient practice still existing among many of the largest publishers and printers in the preparation of forms for reproduction. We found, on close analysis, that hours of time are wasted, due to the use of improper materials, with forms locked up in springy chases, cuts not uniformly mounted to precision, and many pieces of inadequate material used, such as linotype slugs and wood furniture.

Process Now Simplified

As against this cumbersome inaccuracy, adequate equipment has been developed and many printers educated to the importance of precision lockup, well justified, cuts mounted correctly, locked up with expansion quoins that will not spring or distort the locked-up form. When the five mechanically correct parts of our precision lockup are compared with the thirty or more miscellaneous pieces of some of the chases found in average publishing houses, the economy and time-saving element immediately sells the idea of precision lockup. The precision-locked forms permit of making precision plates, eliminate hand work, and make mechanical operation possible.

In this connection I wish to say that printing plates are only duplicates of the original form. There is only one definite way to determine the condition of the form to be molded, and that is by proofing it and making the necessary corrections before molding. Only in this way can we get rid of foolish wastes.

Where inaccuracies exist, they can be corrected easily and the form, therefore, goes to the electrotypewriter or stereotypewriter as mechanically correct as human ingenuity can make it, with all basic errors eliminated—it is a precision lockup.

The electrotypewriter, in order to maintain the standards of accuracy which have been set up, and in order to give us accurate duplicate plates, must also have standards of accuracy and the necessary equipment to achieve them.

Good Machines Best

The platemaker should have a precision molding press that will produce a perfect mold, plate-shaving machines, gaging machines, bending machines, and so on, which will permit him to produce electrotypes or stereotypes to meet the precision standards so vitally necessary.

It is conservative to say that 50 per cent of press worry could be overcome by a fuller comprehension and use of electrotypes accurately made, properly inspected, tested, and ready as far as skill of man, coupled with the precision machinery, can make them, going into service in a minimum of time and remaining accurate under continuous service.

Correcting printing plates on the press is a costly, laborious, time-consuming operation . . . an antiquated custom that eats into profits. Today, the correction of printing plate faults during the time that expensive, high-speed presses stand idle is an admission of a poorly managed shop.

Printing plates can and should be made and tested for their printing quality and fitness before they are put on the press. Especially short runs can be made profitable by the use of perfected and pretested plates as often it is noted that makeready, lineup, and registering time exceed the actual running time.

Accurate, precision-made plates, when used on precision printing presses, require little or no makeready. The plates themselves last longer . . . yield many additional thousands of perfect impressions, and the presses need never be stopped for costly adjustments in "makeready."

Discusses Curved Plates

While I cannot go into detail in this article, I feel something must be said about curved electrotypes. Perhaps no single factor has so greatly retarded rotary printing, and particularly multicolor printing, as the poorly curved plate produced by inaccurate methods. Flat plates, curved cold or on the so-called hot drum bender, are not curved to a true arc, nor is it possible to produce a curved plate without stretch by this method.

Curved plates that are uniform in thickness to within limits of plus or minus one-

half of one-thousandth of an inch, and which fit the plate cylinder so accurately that they become an integral part of same, are obtainable today. Because of modern developments, non-stretch, perfected curved plates are made as speedily as flat plates, and with the use of cast curved plates, the expense will be minimized.

Plates of this kind are produced by first curving the flat electroplate on a specially designed hot-curving machine, employing heat. The curving is performed while the backing metal is reduced to a plastic state by electrically controlled heat. The plate is then solidified in a curved-plate finishing machine, which rolls the plate by special process, solidifying the backing-up metal, which in turn eliminates hand finishing.

The plate then is precision-shaved in a curved-plate shaver under mechanical pressure, and finally is proofed on a precision proof press, all without makeready of any kind, under actual printing conditions. If the impression from the plate on the rotary press does not duplicate the quality of the proof of the plate taken on the precision proof press, it is evidence that either the plate or impression cylinder, or both, require mechanical attention and must be brought up to precision standards.

Study Out Register

After the printing plate meets our standards of accuracy, we must next give thought to mechanical lineup and registering plates on the printing press itself.

First of all, many years and large sums of money have been spent in developing proper machinery to eliminate makeready. Second, it was found necessary to develop precision-built printing presses in order to reap all benefits of precision printing plates. Then, after exhaustive time studies of the preliminary work and the entire mechanical procedure required in starting a job, facts revealed that the time element of lining up and registering the plates was about the same as the time we had eliminated in makeready. The two dovetailed, because the old procedure of underlaying and overlaying plates disturbed register.

The elimination of makeready helped registering time, but did not eliminate the time dissipated in registering plates, now accomplished by a mechanical procedure.

It is next to impossible to describe step by step the procedure necessary to accomplish this further reduction in wasted time. However, a method of placing positive register marks on plates after they are completed in every detail in the platemaking department and prior to being sent to the pressroom was developed.

After plates are marked in register, the problem of how and where to put these plates in position on the press bobs up. The old procedure, requiring so much time,

depended on the pressman, who had various means of doing this work. Guided by the customary layout sheet, furnished him by the layout department and by the rule-of-thumb method, he placed his plates in rough position.

It Was Slow Procedure

After taking an impression on the press, the sheet was taken to the line-up table, lines drawn on sheet showing in which direction plates were to be moved in order to give him a lineup on his key form. He then proceeded to spot other color plates, and form a rough position, after which by various means he moved his plates to final register on the bed of the press.

With the aid of a new plate-registering device, the pressman follows a layout furnished by the layout or planning department, giving him micrometric position of plates on cylinder or bed, to exactly correspond to the register marks mechanically placed on the plates. By following this system, it is possible that the first sheet pulled on the press is in absolute lineup position—in fact, more closely than was obtained by the check of the old method of lineup sheet, because this old lineup sheet was paper, which changes dimensions with atmospheric changes.

It is difficult to realize that all plates can be put in register on the press mechanically before a single sheet is printed, eliminating the necessity of moving plates around after numerous trial sheets have been printed for register, and consuming many hours of "down" press time.

Even Paper Is Fitted

In fact, part of this system does not stop with registering plates. The pile of paper placed in the feeder lift is positioned to micrometric measurement in relation to the front and side guide without trial and without running the press. Also, the joggers on the delivery and position on delivery to receive the sheet are adjusted to micrometric position before a sheet is printed on the press. One does not realize the necessity of all these mechanical methods until the time element is thoroughly analyzed in operating modern equipment.

For example, a five-color press, running at a speed of 3,600 sheets an hour, yields a sheet a second, printed in five colors. Therefore, one minute's "down" time is a loss of sixty sheets, and, if you are running a five-color press, you will lose five times sixty or 300 impressions a minute. This means a loss of production of 18,000 impressions an hour. It is, therefore, readily appreciated that mechanical means must be employed in place of the slipshod, costly, and time-consuming methods of the past.

The culmination of our effort is always on the final presswork. Here precision and

accuracy are vitally important. Throughout industry, today, there is a marked and definite endeavor to not only keep mechanical equipment up to a high standard of performance, but widespread plans for replacement of inaccurate, worn-out equipment with equipment built to higher standards.

Much of the profit problem rests squarely upon the printer's mechanical equipment. Many attempt to produce highest grade work on presses that not only are worn badly, but are positively antiquated. Good presswork cannot be done on a badly worn or obsolete press, and for this same reason normal speeds are impossible, and consequent low production is the result.

Higher speeds are essential, and there is no reason why we should be satisfied with press speeds of from 900 to 1,200 single-color impressions an hour when one to five colors, printed in one operation, are now possible at speeds better than 3,000 sheets an hour on a production basis.

Calls Makeready Unsound

Unquestionably, makeready is unsound and uneconomical. Under inaccurate standards, it is a necessary operation. Under precise and accurate standards of production it will become unnecessary. Shall we continue to operate in such a manner as to make its utilization a necessity, or shall we change our standards of practice and make it an unnecessary operation?

Precise and accurate standards possess another marked advantage. That is in the lesser time required to plate up our presses—time that can be advantageously used to produce printing, the element of production which must have the printer's constant consideration. Precision cylinder and registering methods facilitate the quick and accurate adjusting of plates to register.

An Exact Procedure

The production of printing is an exact and accurate mechanical procedure, and the printer, in dealing with plates, paper, and ink, deals constantly in terms of thousandths of an inch. Obtaining quality printing in volume, without laborious effort and gross wastefulness, is therefore, according to all laws of mechanics, absolutely impossible unless the tools with which it is produced are also accurate to the same degree. This must be recognized first of all.

Printing equipment built to any but absolutely accurate standards, to any but long-life, perfect-performance standards, cannot and will not provide the printer with the capabilities which the nature of his production demands.

The doctrine of more precise and accurate printing standards will bring to those who adopt it the reward of accomplishing the finest results in the most economical and efficient way possible in this day.

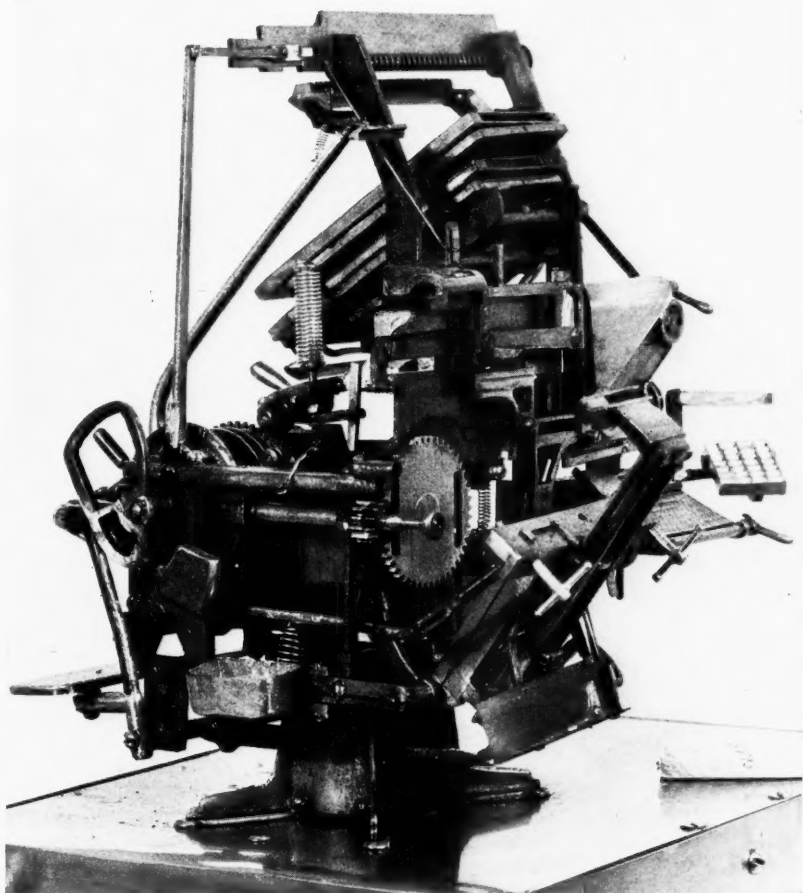
HIS MODEL OF LINECASTER GOES THROUGH MOTIONS

THE ORDINARY MORTAL, WHOSE FINGERS seem thumbs when fine mechanics are necessary, admires the man with a knack for making things. When such a man uses his ability to build a working model of the machine which plays a part in his daily work, it is obvious that the work itself means more to him than the pay envelope it brings to him as a result.

Howard Linn, linecasting-machine operator of Sioux City, Iowa, is of that breed. Eight years ago he began making a model

The model is 6½ inches high. The photo, showing a cigaret resting on the base, gives a good idea of its proportions. Regular linecasting machines are 6½ feet in height. Linn says most of the parts included in the full-size machines are missing from the model because "life is too short; but it looks something like the real thing from a distance, and it goes through the motions."

An idea of how well the model simulates a regular machine can be obtained from Linn's description of how it works. A small



Linn's model of a linecasting machine, opened up so the working parts can be studied as printers read about how he built it, and what motions of a full-size machine the model performs in its "act"

of a linotype, but became an intertype operator before the job was finished. Naturally, the model underwent certain changes, and when finished, was called an intertype.

Linn used discarded bits of brass rule in building his model. He says it was started to kill time, but it is an absorbing time-killer that can hold a man's interest for eight years of close work!

electric motor, taking juice from a regular light socket, runs it, with a governor from a discarded phonograph to provide the necessary constant, even speed.

"The keyboard is a dummy," Linn says. "A line is sent in by raising the assembler elevator in the regular way. The line-delivery carriage slides to the left, which starts the main camshaft turning; first elevator

descends, while the line-delivery carriage then returns; the mold disc turns to casting position; the metal pot moves forward; the justification lever pretends to justify; the plunger plunges in vain; the pot returns to normal; the mold disc turns to ejecting position; first elevator rises to meet the second elevator; the ejector blade operates; the distributor shifter shifts, and everything goes back to normal.

"In the vise assembly is a 'magazine' in which ten small dummy lines of type may be placed. A spring feeds them in front of the ejector blade, causing one to be ejected with each revolution of the machine."

The builder states that the distributor screws turn, as do the assembler-belt wheels. The magazines tilt back and lift off like on the big machines.

The photograph shows the machine "all opened up" to show its various moving parts and their faithfulness to the original. The view is from the left front, with the mold disc and casting mechanism in the foreground, and the keyboard and sorts box are seen to the right of them.

Linn did most of the work on a jeweler's lathe, and prefers not to think about the preliminary work and drawings necessary before he could begin "chewing" the parts out of strips of brass rule.

Proud as he is of his model, when he thinks of the quantities of brass rule used up during the eight years he worked on it, Linn is inclined to wonder whether it is worth the effort. But when engine starts it whirring, clicking, and "casting," doubt is forgotten. There is a certain something about having built a model that works which repays all the grief and trouble that went into the making.

Linn completed the model while employed by the Adair-Warner Printing Company, Sioux City, but is now waiting for the N.R.A. to develop enough business to put him back to work.

★ ★

Ancient Paper Made From Linen

The Bureau of Standards found, on examination of paper from old manuscripts, that it was composed largely of linen fibers. As the manuscripts were said to bear dates ranging from 1000 A. D. to 1749 A. D., and to be in good condition, they are evidence of its enduring quality.

The manuscripts were of Arabian and contiguous origin, and this circumstance fits in with historical evidence that Arabs largely used linen in the early days of papermaking. Their so-called "silk" paper, a thin, smooth paper held in great esteem, is said to have been made of linen fiber.

History records that the Arabians were taught how to make paper by the Chinese through capture of Chinese papermakers in 704 A. D.

Another View of Charity Shops

Not every institutionally owned plant falls into the class which has aroused the ire of commercial printers, declares H. S. Murphy, manager of the Masonic Home Print Shop, Macon, Georgia. He refers to the article in *THE INLAND PRINTER* for February, 1933, which told of steps being taken



H. S. MURPHY

by printers to combat such competition in many cities throughout the country.

As reported in *THE INLAND PRINTER* for June, 1933, a test case in Chattanooga, Tennessee, was decided against the institutional shop, and is being appealed. At the convention sponsored by United Typothetae of America in Chicago during July, a paragraph was included in the Code of Fair Competition adopted forbidding the commercial sale of printing by plants supported in whole or in part by taxes and/or contributions from any source.

Printers protested against competition of such shops on several points. First, low wages paid to boys and girls employed (classed as students) enabled such plants to bid for work at prices less than actual cost to commercial printers, who pay standard wages, taxes, and rent. Second, this caused some buyers to assume that commercial printers had been "robbing" them and thus created a further loss of business. Third, printers charged institutions were requiring suppliers to take part payment in printing done in their shops.

Murphy declares that while this may be true of some institutional plants, there are many (his own included) which operate on a basis of fair competition. Prices in his

plant, he goes on, are strictly in line with those charged by commercial printers.

"Each job is required to produce a reasonable profit," Murphy says. "I doubt if a majority of commercial shops could say as much and prove it."

"We have done well enough in nine years to build up a sizable modern shop and to repay the Masonic Grand Lodge of Georgia \$9,000 on its original investment in the shop. This money has been used to provide schools and college tuition for children living in the home."

Murphy has been manager of the plant since it was started nine years ago and believes it will not be affected by the code regulation against institutional plants, since it is operating on a commercial basis on a par with other plants.

★ ★

Plug Office Leak in Your Costs

By CARL A. JETTINGER

In a printing plant operating a cost system, no work considered chargeable when done for a customer should ever be done without some record being made.

There are numerous kinds of work, in plants run in a slipshod manner, that are often done without record. Among these are: Printing used by the plant itself, either in the office, by salesmen, or some mechanical department; jobs that, because of some error or misunderstanding, must be done over, either wholly or in part; odd jobs, such as getting up a few dummies, or setting up a few lines of type and taking a proof of them to help land an order; linotype or monotype type or borders cast for the hand-composition department; cutting proof paper or tympan paper.

The department doing it should receive credit for all work of this kind, and the easiest way to accomplish this is to give strict orders that nothing be done without orders from the office, the same as given for a customer job.

In many cases, it will not be necessary to make out a separate job ticket for every little piece of work of this kind, the same result being accomplished by an open order that may include a number of such jobs. If it is a custom of the concern, for instance, to have salesmen submit dummies or proofs when soliciting orders, then an order can be made out once a month for all work of this nature. This order, instead of showing some customer's name, may be labeled "Sales Promotion."

The cost of work reported as chargeable to it during the month is then charged to selling expenses, in a lump sum, at the end of the month. Casting type, borders, and so on, for use of hand compositors, can be treated in a similar manner. In this way, unexplainable leaks cannot occur, while expenses are held down.

★ ★ ★ Editorial ★ ★

Administering the Code

WITH the President's signature affixed to codes of the graphic arts industries, the first hurdle in the recovery race is behind us. But the second hurdle is equally formidable—the local and regional set-ups of administrative machinery. Important as the national administrative agencies may be, the real work of industrial control will be performed in the trade centers.

The printing industry, in all its ramifications, is largely local, and such matters as wages, hours, shop practices, trade customs, marketing and the like will continue to be influenced by local conditions. It is unlikely that even the N.R.A. will be able to change this peculiarity with any degree of rapidity. In anticipation of the approval of the codes, the local and regional trade associations have been busy revamping their organizations and making plans for administrative control, so that there may be as little delay as possible at the second hurdle.

Lest some of the wild fancies and extravagant schemes, proposed all too frequently since March 4, should become incorporated in these local and regional makeups, and afterwards lead to all kinds of trouble, it is important that the wise heads among the industry's leadership should be on the job to give counsel from the abundance of their experience. The declared objectives of the N.R.A. are to put more persons to work and to increase their purchasing power. These must be the objectives of all laws, codes, and regulations pertaining to the recovery work, but, in attaining them, the machinery of administration must at the same time guard the inalienable rights of all our citizens vouchsafed in the Constitution. This calls for fair-mindedness, broad vision, and courageous unselfishness on the part of those who are to lead. In building the remaining part of the administrative machinery, THE INLAND PRINTER has faith in our industry's leadership and hopes it may avoid the pitfalls that are only too near this latest of Government "experiments."

Breaking the Chisels

SOME buyers seem determined to hack away with their chisels until the edges of their pesky little implements of destruction are dulled to ineffectiveness on the rocks of the N.R.A. Prices of printing repeatedly fail to cover the costs of manufacture. The complaint is general that more manufacturing effort is rewarded with less financial return.

Even the N.R.A. advocates increased wages and shorter hours with consequent increase in costs, at the same time urging that there be but little if any increase in selling prices. After four years of struggle, printing, like all other industries, finds itself with reserves gone and liabilities in-

creased and facing further weeks, perhaps months, of costs not covered by selling prices.

It is certain that this state of affairs cannot continue indefinitely. But, unless price levels are quickly restored and stabilized somewhere near the line of costs, many more worthy establishments are bound to face bankruptcy. Nor is there much excuse for further delay in establishing fair values for printing. Abundant data on which to base such prices are extant throughout the industry. Already, in a few localities, in anticipation of the practice that will be required under the codes, printers are being urged to use recommended costs on which to base their selling prices.

"Eventually, why not now?" is the way the Chicago organization puts it. N.R.A. prices are the rocks on which the chisels eventually are to be broken. Why wait? Let the local committees get busy at once. Further delay postpones profits. Let "chizzlers" know the day of reckoning is here.

Dust Off Your Cost System

IT becomes increasingly more evident that Government means business in its effort to force printers to either keep cost data or base their selling prices on data kept by others. If you have allowed your cost system to fall into disuse, better get it out, dust it off, and start it to working again. As long as you have been at anchor or leisurely floating around on the sea of depression, maybe you could get along without it. But the sun is coming out, a fair wind has begun to blow, the compass and charts of costing will be needed. Government insists you navigate the channels of business with proper instruments and an absolute regard for the laws of navigation.

Government Competition With Printers

As we approach the opening of the Congress, it would seem hardly necessary to remind printing organizations of recommendations made by the committee which investigated "Government competition with private enterprise." In addition to recommending that a standing committee of the House of Representatives be created by it to continue its work, it will be remembered that the committee took favorable action on a number of contentions advanced by the graphic arts. Among them were: Discontinuance of the practice of selling imprinted (corner card) stamped envelopes by the Post Office Department; discontinuance of the sale of the "window" stamped envelope; inclusion of the creative and administrative costs of production in prices of lithographic work and maps sold in competition with private business; also discontinuance of the Post Office Department's practice of soliciting parcel-post business, and early installation and maintenance in Government departments and agencies of a system of accounting and costing uniform with those of private industrial and commercial enterprises.

The committee's work is important in that definite recognition by a Government agency is made of the rights of

the citizen-taxpayer. For many years the controversy over these and other practices of the Government has waxed hot, and at last the taxpayer has made his point. The existence of a permanent standing committee in Congress will make easier the further investigation of wrongs still existing and eventually may make possible their correction. The standing committees of our trade associations having to do with these matters are to be congratulated on their achievements and encouraged to continue toward their objectives.

The Annual Conventions

OCTOBER is the month of the printers' annual conventions. Beginning on the twenty-second and following through the week, we shall have with us in Chicago the International Trade Composition Association, the Employing Printers of America, the National Association of Advertising Typographers, the Law Printers Group, and the United Typothetae of America. It is understood that the main theme of all of the meetings will be the administration of the industries under the codes. The business affairs of the associations will be confined to brief sessions.

Because of the widespread interest in the codes and how they are to be administered, the attendance is likely to be above the average, not only of members, but of those who must turn to the trade association of their industry for guidance and protection under the N.R.A. Although our associations have been making strenuous efforts to put their houses in order for their new administration tasks, they are generally regarded as being more or less "on the spot." Upon what intelligence and fairness and justice they undertake the work depends not only their very existence, but final success of this ambitious Government "experiment." They cannot afford to fail, nor can the industries afford to let them fail. THE INLAND PRINTER extends a wholehearted welcome to all, with sincere wishes that each meeting may be epochal in its far-reaching influence.

Some Bird

AND now there appear the fellows who refuse to take the blue eagle seriously. Even the President is said to have called it the blue hawk. Others have referred to it as the blue buzzard. Some want to know why there are *eleven* feathers in one wing and *seven* in the other and have been scratching around to find something adding up to *forty-four*. Rotarians are said to point proudly to the emblem of their order carried in his or her right talon. The thunderbolts in the left talon are said by some to indicate the old bird has grabbed off something too hot to let go. Well, any old bird will do in a storm.

The Professor Goes to School

WHEN Professor Lindsay Rogers of Columbia University faculty, the deputy administrator of the N.R.A. assigned to the graphic arts industries, opened the conference in Washington, called to amalgamate some twenty-odd codes which had been filed, he remarked rather facetiously that he knew "nothing about the printing industries" but he hoped to "learn a lot" about them before long.

"Ah'll say he'll learn," remarked one delegate sotto voce. Indeed, the first session of the conference was a comprehen-

sive outline of the post-graduate course in the complexities of the printing industries that the professor is about to take in this school of experience.

Fortunately for the professor, he has retained, as tutor, Dr. Francis H. Bird, formerly director of research for the U. T. A., now on faculty of the school of engineering, University of Cincinnati. Doctor Bird, who is acting as statistical counselor to the deputy administrator, is thoroughly familiar with the printing business and both "teachers" and "scholar" are bound to have wise counsel from him.

Mr. Rogers (he'd rather not be called professor) has had a wide experience in teaching, in law, in business, and in politics. He will be an apt scholar; we heartily welcome him. We can already hear the teacher say: "We shall all get along very well together if 'we do our part.'"

To Increase Your Sales

ENGLISH and Canadian printers have long had the advantage of "fixing prices," something the printers in the United States have had to steer clear of. But we have all been in the same boat so far as it has been necessary to increase sales. The British Federation of Master Printers recognized the intensified displacement of labor due to the widespread introduction, during the post-war period, of improved machinery and the "inescapable corollary" of overproduction to an extent never previously known. It is indeed sound reasoning on their part that, if readjustment of production and consumption is to be attained, it must be by increased selling activity.

The Federation procured the services of an expert, who wrote a booklet for distribution at the Advertising and Marketing Exhibition, in which he indicates the function of printing in selling and marketing, and seeks to show the business man how the general printer may supply printing and ideas that will sell goods and services.

In thirty-six pages of twelve-point, there are five chapters and an appendix covering: The place of print in the sales scheme; Press advertising as the artillery bombardment; The place of the poster; Sales literature; Present-day tendencies in display; Designs; Cartons and labels; The use of business stationery in the scheme. The booklet is neatly printed and, for a concise treatment of the subjects, would be a valuable addition to the library of any American printer interested.

By What Name Shall We Be Called?

IN ALL of our efforts to evolve codes under the N.R.A., we printers seem to have had a hectic time trying to select the right names for all of the various sub-divisions of the printing art. One scarcely realizes the complexity of the industry until after an excursion into the art's nomenclature.

Get out your dictionary. A little study will lead you to adopt "printing" as the generic term descriptive of the "act, art, or practice of impressing letters, characters, or figures on paper, cloth, or other material." Typography is the art of printing from type; lithography, the art of printing from a plane; intagliography, the art of making impressions from gravure. A more recent process, printing through a screen, has had bestowed upon it the name of stencilography.

Nowhere, under "relief," can be found any reference to a process of printing—the word belongs in sculpture. By all means, printers should know their "definition of terms."

The PROOFROOM

By EDWARD N. TEALL

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies, however, cannot be made by mail

Proofreader Fell Down on Bible Phrase

In a piece of copy, the writer quoted from Paul's exquisite chapter on love. This job was completed and delivered, with Paul saying, "Though I speak with the tongues of men and angels and have not love, I am become as sounding brass and tingling symbols." When the senior member of the firm, who was a Bible student, read this outrageous stuff he was furious.—*Maryland*.

And so he "had a right" to be! The compositor may be excused for such a mistake; it could easily be a mere matter of landing on the wrong key. But, for the proofreader, there is no alibi. Probably the reader had let himself get into that mechanical state in which combinations of letters are accepted without regard to the sense and relation to context. This is one of the main dangers against which every proofreader must be on guard. When the mind is tired, it is less critically alert. There are few who do not know the "tinkling cymbals" quotation. Proofreading *ought* to be more editorial; it will not be, however, until most readers characteristically demonstrate fitness for editorial responsibility. Too many settle down into mechanical routine, going through the motions without keen interest in the work of correct editing.

...

Depends on How You Use the Phrase

How would you write "turn about"—two words, hyphen, or one word?—*Nevada*.

It is impossible to answer satisfactorily without more data. If you say "It is time to turn about," two words would be correct. So again in the expression "They worked turn and turn about." But if the two words make a noun, I would run them in (solidify) thus: "Joe then made a complete turnabout." The hyphenated form, "a turnabout," would be second choice; the two-word style, "a turn about," a poor third. Note the difference between this expression and "He gave the rope a turn about the post." Here "about" is a preposition.

...

Language Is Living, Always Changing

Many expressions come within the limit of idioms. An expression, by long usage, may become idiomatic and yet be wholly ungrammatical. For one instance, "had rather" and "had better" are idiomatic yet ungrammatical. Since "had" is past tense of "have," it is wholly wrong to use it in a sentence that contemplates an action. Since a contemplated matter is separated as far as the east is from the west from

past tense, it outrages grammar to say or write "had better" or "had rather."—*Wisconsin*.

It would be interesting to trace the history of "had" in this usage. How did the idiom come about? Did people first squeeze "I would rather" to "I'd rather," and then come to think of "I'd" as a contraction of "I had"? Or is it possible "had" just naturally possessed greater auxiliary powers than this friend of ours knows about? Possibly the process was something like that which is turning "data" and "strata" into modern American singulars in common usage. Or it may be that some etymologist in the *Proofroom* family can give historical facts telling quite a different story. It certainly is true that "had rather" and "had better" are so much in favor with the masses that they need mighty little defense, even in pretty careful writing or print.



Hell-Box

Harry
Says —

By Harold M. Bone

A good machine comp will set more ems in an hour than you can shake a stick at. Tie that, if you can.

A paper merchant doesn't need to rely on *Wall Street* for his stock deals.

In the old days, many a pressman went to work on the *bed* of a press with three sheets in the wind.

When a comp can't make good in the art *preservative* of arts, he gets *canned*.

When a customer cancels a big order *without any reason*, the shock usually leaves the boss the *same way*.

Nothing makes a printer quite so blue as seeing *red* on a balance sheet.

One organization worked so hard to end the depression that even the *electros* put their *shoulders* to the wheel.

And should a stenographer's *figure* be classified as an *office form*?

Then there was the wealthy *book* publisher's daughter who married a foreigner just to acquire a *title*.

*If printers hope to get along
And earn their bread and butter,
They've got to keep out of the class
That's labeled as "price cutter."*

You Are Invited to Read Item Again

In the August number you sanction "two and two is four." My old Missouri preceptor taught us the conjugation of the verb "to be"; and he delighted to call attention to the simple rules of grammar so intimately related to such conjugation. One was that the verb must agree with the subject in person and number.

The statement under discussion falls into the class of simple sentences—as simple as a-b-c. It is asserted that two and two do something. Take notice, please, that these are separate units, but of one name. George and Bill are separate units of different names. Shall I say or write that "George and Bill runs to school"? This would be equivalent to saying that two and two is (or makes) four. In each the grammatical construction is alike. Two and two—conjoined units—constitute the subject of this simple sentence. What do these conjoined units accomplish? Do they make four or does it make four? Does they do, or do it does?—*Arkansas*.

Well, you old hillbilly (the writer so signed himself), I like you for that last crack! But your letter as a whole is puerile piffle. Kindergarten stuff. Besides its foolishness, it is based on a wrong statement. I did not say "two and two is four" is correct. The expression that I defended (quite ably) was, "Two times two is four."

However, just to let you in, old hillbilly, I'll say this: It is perfectly proper and defensible to say "Two and two is four." It would be helpful, but rather elementary, to hyphenate, as an indication that the whole expression is an entity in itself: "Two-and-two is four." That is what we do mentally; at least, the half of us that does not think of each two as a separate "unit."

Both arithmetically and grammatically, "Two times two is four" is correct; not unassailable, but proof against assault. The grammatical construction is shown more clearly in this form: "Two, two times, is four." The full meaning is, "Two, taken two times, is four." And it is equivalent to "Twice two is four." Come again, *Arkansas*! (As to George and Bill, everybody knows boys do not run to school.)

...

Down Style Has Perils for Newspapers

I saw this line under a picture in a newspaper feature page: "... beaching the craft near the cliff house, with seal rocks in the background." What are seal rocks?—*Connecticut*.

The trouble is that there are two proper names in this line, not identified through use of capitals, as they should have been. "Cliff House" is one, and "Seal Rocks" another. Probably the line was received all in

caps, and no one edited the capitals. Newspaper usage, neglectful of capitalizing and pretty well settled upon the "down" style—especially in the smaller cities—is responsible for many such puzzles. The "down" style robs readers of much information to which they are entitled. It also increases the load of responsibility resting on editors, compositors, and proofreaders. The old-time rules for capitalization may have been overdone, but use of caps for all proper names is certainly a contribution to success in getting the matter across.

Setting Poetry in Prose Form

The other day, I heard some one speak about setting poetry in the form of ordinary prose. To me that seems a simple contradiction in terms. Am I right, or just plain "iggorant"? Please rise and shine.—*Ohio*.

You are right, in the main. Poetry requires its own kind of composition; division into lines is important, to carry the rhyme and rhythm, and make "the reading like the writing." It is an integral part of the composition, even in free verse. But there are times when a bit of verse is to be quoted within a run of ordinary prose, and then the correct thing to do is to indicate by a capital the beginning of what would be a new line in conventional verse composition. Example: "The little girl made a big hit with her recitation of the familiar nursery rhyme, 'Twinkle, twinkle, little star, How I wonder what you are, Up above the world so high, Like a diamond in the sky.'" It can be done.

Pickups From the Scrapbook

Please give *Proofroom* some more of what you like to call "a little o' this, and a little o' that."—*Myself*.

Yes, I wrote this letter to myself, just by way of working in some of the odds and ends picked up here and there. It seems to me this is too valuable and useful to the *Proofroom* family to require an apology. These samples of actual usage contain enlightenment on so many of our problems. They are presented with no attempt at grouping or classification.

From the home office of *Hindu Baudha Sangha*, Benares, India, comes an appeal in which this occurs: "Uptil now the Chinese government is unable to control the situation." Perhaps "uptil" is as good as "alright," which young writers use.

Headline: "Hail Mrs. Ickes's plan for career—woman politicians glad she won't retire." Commonly this would be written "women politicians," but there is room for debate as to whether we really have in this "women" as a noun in apposition (the common view) or "woman" used as an adjective. Comment invited.

From a newspaper editorial: "the Pinchot-recess appointees." Bad compounding! The reference is to Pinchot appointees, appointed during a recess of the legislature.

An editorial writer said in his copy, "This man of evil will met his fate . . ." The compositor set it okay. The editorial writer got a first proof, showing it set as written. But on a later proof he found the proofroom had crossed out "will." The

proofreader could not understand "will met." He did not hook the words up right: "man of evil will."

An editorial paragraph in the *Detroit Daily News* says: "The GOP seems far from well." Probably deliberately turning an abbreviation into a nickname, to be pronounced as a word.

Philadelphia Public Ledger: "A group of the important railroads has created a committee." Good for you!

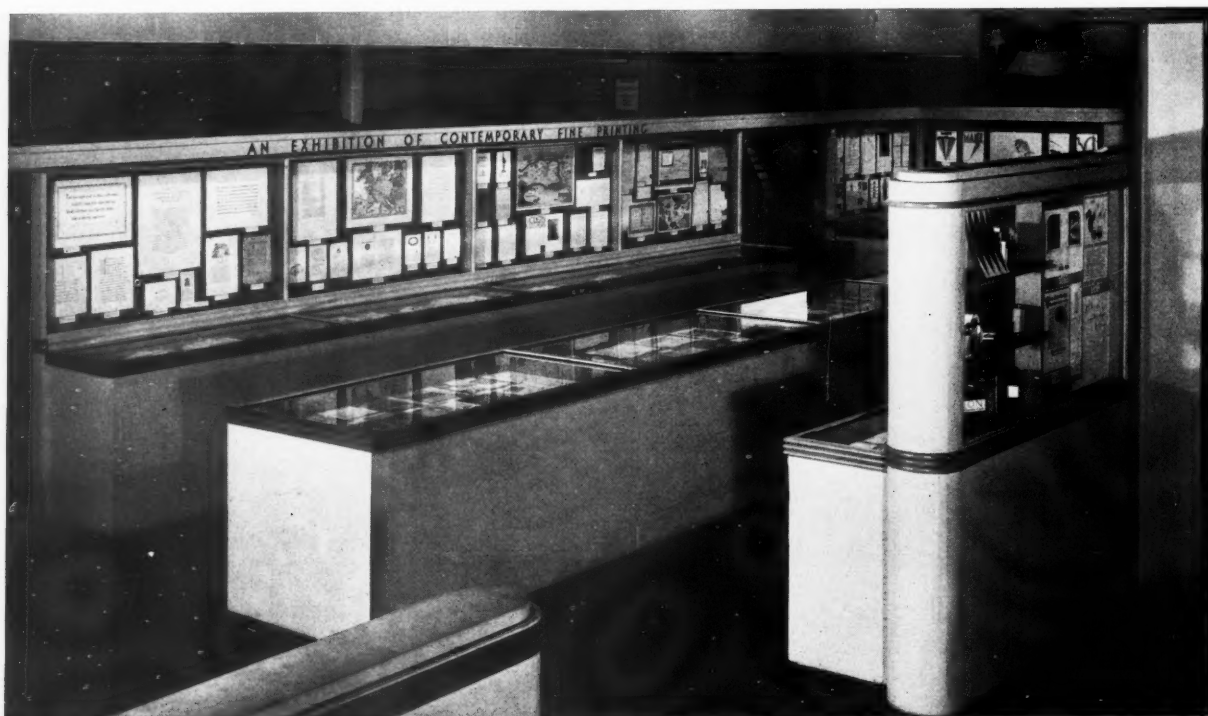
Advertisement in *Literary Digest*: "An extraordinary array of great journalists survey the entire field." Bad!

Compounds noted in the news: "street-sellers," "giant-killer." The context showed clearly that sellers of streets and a killer of giants were not referred to, but those who sell newspapers in the streets, and a killer who was himself a giant. "Street sellers" and "giant killer" would have been correct.

A newspaper writer gave the singular-subject-plural-verb problem an odd twist in "One of those who was there." He was thinking of those who were there, but let "one" fool him. These two expressions have different meanings, similar though they look: "One of (those who were there)," and "one (of them), who was there."

Another compound which falls down: "Police-killer goes on trial." This has to mean "a killer of police." Actually, the idea was, "a policeman who killed."

From an advertisement: "Population of cities drop 400,000." Would be glad to hear from any one who thinks he can successfully defend that!



This attractive, modern display was designed by Harry Farrell of Chicago, for the Society of Typographic Arts exhibit at A Century of Progress

Another just as bad, from the New York Times: "Men's and women's clothing have not been advanced."

More of the same: Bishop Gailor of Tennessee, quoted in New York Sun: "They claim the trouble with the banks are the frozen assets." Headline: "Everything from farm wagons to pianos seem to rest on..." From a stock market journal: "Increase in car loadings were heavy..." If these are samples of good English, I'll resign!

★ ★

Suggests Gravure for Stamps

By STEPHEN HENRY HORGAN

The numerous criticisms of the N.R.A. three-cent postage stamp has brought attention to the whole method of postage-stamp printing. The N.R.A. stamp was rushed through the Bureau of Engraving and Printing at a speed that gave little opportunity for submitting the design for approval of Government officials.

When the stamp came before the public, attention was centered on the three men shown on it having but five legs and further that the second man in the group, representing a business man, thereby appeared out of step with the farmer, the mechanic, and the housewife. The whole design was out of balance, and crude in composition compared with the dignified and artistic stamps for which the United States has been recognized as a leader.

Years ago, THE INLAND PRINTER called attention to the value of applying rotogravure, the highest art in artistic printing, to the production of postage stamps for special issues. This was at a time when the Bavarian and Egyptian governments' stamps were being sought by philatelists for their beauty and strength of color.

When the war came along, and Great Britain was in need of treasury certificates in great quantities at the greatest possible speed, a young American suggested that the nation use rotogravure. His idea was adopted, rotogravure presses were commandeered and the notes were issued at record speed and were not counterfeitable.

Now Great Britain, according to the *British and Colonial Printer*, has given out a contract for the printing of all new issues of postage stamps up to one shilling by rotogravure. The new contract commences in the centenary year of the adhesive postage stamp, 1934, since the first adhesive stamp was produced in 1834. At the present time 7,000,000,000 stamps of various denominations are required annually, representing £38,000,000 in value. They use up 230 tons of paper and 110 tons of gum arabic.

Our Bureau of Engraving and Printing should investigate rotogravure for stamp printing, for better and brighter stamps in stronger colors with greater economy.

CONSIDER WORD DIVISION AS PRACTICAL PROBLEM

By EDWARD N. TEALL

PREVIOUS ARTICLES on word-division have given prime attention to the so-called etymological and syllabic styles. These are also known as British and American styles. In the former, division is supposed to reflect the historical facts of the word; in the latter, pronunciation is the dominant influence. This distinction is interesting, but it leads to more trouble than profit in the daily experience of an "average" printshop worker. In this article we shall try to get clean away from all the fancy stuff and clamp down on a few facts on which compositors and proofreaders can chew.

The problems of the printshop are not those of the college classroom. What the printer wants is a clear and clean system of dividing, which will make his product neat and self-consistent. He wants to divide his words in the way that will attract least critical attention. He wishes his work to appear as the product of intelligent concern for the principles of good composition, though he would not care to have it conspicuously studied in appearance. In a word, he desires to get by with credit for careful work, and to do this he has to subject his product to the scrutiny of all kinds of readers, from the barely literate on up.

It is true the printing world is much vexed by problems that could be solved satisfactorily if they were approached with much less self-consciousness. Unless thinking is clear, direct, and vigorous, it often does nothing but intensify trouble.

People frequently say, "The more I try to spell a word right, the funnier it looks, and the further I get from it." It probably has happened to you!

They increase their difficulties through self-consciousness. So, too, on questions of word-division in the printshop. The more you look at them, the worse the confusion in your mind. What the compositor has to do is to cultivate the *habit* of systematic division. Then, composing room and proofroom must be in step. The proposition is to come as near as possible to getting divisions right at the start. Paradoxically, composing room and proofroom are valuable and indispensable in proportion as the first proofs are clean, errorless.

An easy way out of troubles on word-division, as on many others, is to order that a certain dictionary be followed. Many shop proprietors, having issued this order, fail to supply dictionaries for reference. In many shops there is an old, battered copy



This picture was "drawn" on a typewriter, the artist getting effects by jiggling the paper so letters would strike over each other. It was entered in contest, says "Newspaper News," Sydney, Australia

of the office dictionary, with a teat missing here and there; a hollow mockery of the proofroom reference library idea.

Many a man who thinks he is following the dictionary is fooling himself; he is led astray by false analogies. Words that he "guesses" must be divided alike are actually divided differently in the dictionary, because of some ruling factor not visible to the guesser. You are not following the dictionary unless you positively know that the division is given in it. Guesswork simply will not do; it won't hook up.

The first thing I would advise any compositor, proofreader, or copyholder to do by way of strengthening himself on word-division would be to forget completely all the talk about the British, or etymological, system of dividing. That is interesting matter for those who already know just where they are "at," but only an embarrassment and a source of confusion to those who are puzzled and whose needs are practical.

It does not matter a bit in any practical way to the printshop worker that "democracy" is two Greek words hitched up together, "demos," people, and "kratein," to rule. It is not good American style to divide "demo-crazy." But anybody can check up on the pronunciation of the word and reduce it to its syllables, as "de-moc-ra-cy." When you have done that, you are ready to make the right break in carrying the word over from one line into another.

The simple, fundamental facts are these: As a rule, endings like "-ing" are best carried over without part of the main word, as in "rid-ing," "walk-ing," and "sing-ing." You strike a snag when you come to words like "dancing," which some divide "dancing," and others "danc-ing." Webster's gives "danc-er," "danc-ing." Words such as "dangle" and "dangling" also are difficult. Webster orders "dan-gle" and "dan-gling." Here the difficulty springs from the fact that there are in the pronunciation of the word two "g" suggestions, "dan-gle" and "dan-gling," while the spelling shows but one. It would be worth while, in a practical way, to think up a number of these words, jot them down, then go through the dictionary, look each one up and note the division, making a list of your own for ready reference and guidance.

As a rule, two consonants coming together split up between two syllables, as in "syl-la-ble" itself. But there is a cussedness that runs all through these matters of style, one principle clashing with another. In a word like "spelling" you have to choose between splitting the "l's" apart and keeping them together in the main word, as I prefer to do, with the "-ing" as a separate member. To divide "il-lu-mi-nate" is Websterian; but so is "il-lit-er-ate." Generally, however, when in doubt, it is safe to throw the second consonant over to the later syl-

lable. Of course you must be careful to note that sometimes two consonants represent a single unit of sound and are inseparable, as in "an-ach-ron-ism." Here the real separation is between "ch" as a single consonant and the following "r."

In a general way, also, a consonant tends toward the following vowel, as in "es-timated"—never "es-tim-ated." An accented syllable, however, likes to end in a consonant sound, as in "gen-er-al."

One point I would like to emphasize for the person who is just setting out to acquire a real understanding of this subject is that few persons know just how to use the dictionary. Study the "front matter" of that learned tome. There the use of marks is explained. I have known people of good intelligence to look up a word in Webster and fail completely to get the full value of the guidance given.

Space is so important that each mark means something, and the information to be given has to be carried with a minimum of marking. Webster's, for example, uses the accent mark (acute) to indicate both stress in pronunciation, and separation into syllables at that point; it does not use the accent and the hyphen together. Plenty of consultants miss this simple fact.

What you specially have to do is guard against getting bogged down in a lot of fancy considerations. For instance, "pre-ced-ent," noun, and "pre-ced-ent," adjective, are Websterian divisions. Quibblers will tell you "prec" does not spell "press," and "ced" has a short, not a long, "e." That is quite true of those combinations of letters, taken separately from their positions in the words. But it is a quibble, and only a quibble, when applied to the division of the words in print. If you can once conquer this almost universal tendency to quibble, you will have gone a long, long distance toward solving the problems of division of words in print.

Admittedly, I have not produced in this article anything like a guide to division. I have done something I think better; I have given the beginner, if he reads this article correctly, a pointer on how to keep clear of the entanglements placed in his way by the natural quibbling tendency of almost all minds. The thing to do is to refuse to be led astray by false appearances. In this way, the young proofreader, any printshop worker, in fact, can proceed soundly.

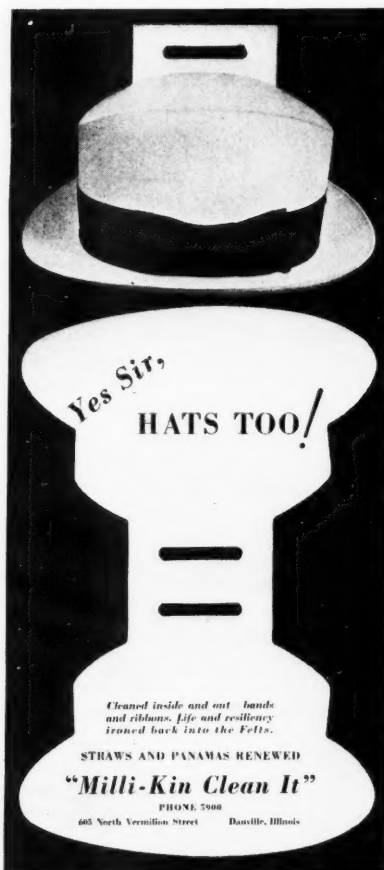


Die-Cut Hat Folder Pleases

On the first page of the *Review of Specimens* in the September issue appeared an item about a die-cut folder for a cleaner. The folder is cut in the shape of a hat, with a slot provided so it can be slipped over the hanger when suits are returned to the customer.

It was novel and different. It got attention, and so produced business for the cleaner, where an ordinary folder, stuck in a pocket, might be overlooked for several days and then possibly thrown away.

Having the die-cut hat folder right out on top when the clothing is delivered frequently reminds the customer of a hat or hats needing cleaning. The delivery man thus is enabled to pick quite a few orders.



Here is the hat-cleaning folder, open and closed. The hat itself is 34 picas across. Details of folding and cutting are clearly shown. In addition, copy is printed on the back page (not shown)

The folder was created and produced by the Illinois Printing Company, of Danville. The hat is a fine-screen halftone. Type appears in orange and black. The stock used is a heavy enamel.

In order to assure perfect matching of the edges and the slot, the job was die-cut and slotted after being folded. The Illinois Printing Company comments that the customer is well pleased with the folder and with the results obtained from its use.

This is further proof of THE INLAND PRINTER's view that sound, unusual ideas will produce business for printers originating them even when others are saying that good typography and good presswork have no value in a "price" market.

TELLS OF PRINTING FIRST ISSUE OF INLAND PRINTER

By A. G. FEGERT

JUST A HALF-MILE north of THE INLAND PRINTER's office in Chicago is a printing plant owned and operated by the man who made ready forms of the first issue of THE INLAND PRINTER fifty years ago this month.

It was while in his office on business connected with the N.R.A. and the proposed printers' code that he revealed to me his long connection with the printing business in Chicago. Subsequently, I learned that he had charge of the Gordon pressroom of the printing plant of Shepard & Johnston, then printers of *The Chicago Printer*, which publication apparently suspended and then was succeeded by THE INLAND PRINTER.

G. B. Williams, the former pressman referred to, was away from his printing plant, at 141 West Ohio Street, when I called to interview him specifically about his connection with the printing business in Chicago a half-century ago. His secretary explained that he had gone to see a customer on urgent business. She added that when he went to that customer's office he was sure to return in about an hour.

On his return to the office, he explained the job in detail to his production superintendent, who marked it for composition, paper stock, and all operations, which is regular routine in a printing office.

"I'm sorry I was not in to keep my engagement with you, but I had to get this job started, and you know customers these days are given service by us printers," Williams explained.

I remarked that his movements were more eloquent than words in indicating that he was an active printer, giving his clients that personal service so many expect.

"That customer is a special friend of mine of long standing," Williams said. "Twenty-five years ago, he wrote advertising, and I worked with him to help him carry out some of his ideas. He appreciated it, and now that he is the head of a large concern, he is in a position to turn some nice printing jobs my way."

We chatted for some time about business conditions, the N.R.A., occasionally turning back to his own experiences in Chicago when the population of the city was but 600,000 instead of the 3,500,000 of today—just fifty years after.

"You asked about the first issue of THE INLAND PRINTER," said he. "Well, as I remember it, *The Chicago Printer*, which had been printed in the plant of Shepard & Johnston, where I was employed, got into financial difficulties. A man named Boss—



G. B. WILLIAMS

I don't remember his initials—could not continue it. Our bookkeeper got interested, as I remember it, and THE INLAND PRINTER came out, backed by a new company called the Inland Printer Company. Part of the job was run on presses which I bossed.

"The printing plant of Shepard & Johnston at that time was an up-to-date shop, with presses operated by means of steam shafting. Arc lamps had been introduced but a short time before, and there was one big arc lamp in the middle of the pressroom. Open gas jets were used in the composing rooms and also at each press.

"In the pressroom were four cylinder presses—three Hoe drums and one two-revolution cylinder press."

Williams recalled the names of some of his fellow employes in that plant of fifty years ago. He said that Harry Faithorn was a cylinder feeder, Tom Duane was foreman of the pressroom, and Jim Bowman, who later became secretary of the pressman's union, was a pressman. George Furneaux was foreman of one composing room.

All composition at that time was done by hand. In the book room, where all straight matter was set for THE INLAND PRINTER, other publications, and books, as many as sixteen compositors were employed, while in the job room were to be found seven to nine compositors.

While Williams described the different personalities he mentioned that Boss, publisher of *The Chicago Printer*, "was a little, thin man, and wore long whiskers," and had been employed as a proofreader for Culver, Page & Hayes.

When he was asked who had hired him as a job pressman, Williams said that it was William Johnston, then the partner of Henry O. Shepard. The shop was run on a union basis, and the wage scale was \$18 a week for compositors, and \$21 for pressmen, the workweek being sixty hours.

It was apparent that he enjoyed the interview. He remarked that the printing plant of R. R. Donnelley & Sons was on the fifth floor of the same building in which the plant of Shepard & Johnston was located. The Cox bindery had the top floor.

"After quitting Shepard & Johnston, I worked for a year in the Donnelley plant, where I was in charge of the job presses," he continued. "On one occasion, when Ted and Reuben Donnelley came into the pressroom during a school vacation, I was too busy to answer their questions, so I chased them out. As I remember them, both were inquiring how jobs were made ready and the presses were run."

He described the noise made in the Donnelley plant annually when the last "take" was drawn from the hook in the book composing room for the Chicago City Directory, which was a big job at that time in the Donnelley plant.

"Tom Day was foreman of the composing room. The man who would take the last copy from the hook would let out a yell, and then every man in every department would make as much noise as it was possible for him to make. The people from across the street and all through the building would inquire what all the shouting was about, and the news would spread that the last 'take' for the big directory job had been taken off the hook."

Williams is one of the oldest active employing printers in Chicago. He was born in Bloomington, Indiana, in 1862, and he started in the printing business in a country newspaper plant as a boy, learned how to run presses, to set type, and do anything else that had to be done.

As a youth he went to Louisville, working in the job room of the *Courier-Journal* for a year. Then St. Louis for nine months, with Chicago as his next stopping place.

He got a job with the J. M. W. Jones Printing and Stationery Company, at that time one of the large plants in Chicago. Later he went to New York City, working on the *Police Gazette*, but returned to Chicago and got a job with Shepard & Johnston. Thus, when twenty-one, he had been over considerable of the United States.

After working in Chicago for several years, Williams went to Nashville, and in

the seven years he worked there he had charge of the pressroom of S. C. Toof and Company. In the late nineties, he returned to Chicago, worked for George E. Marshall and Company one year, and as pressroom foreman for Toby Rubovits for six years.

In 1905, he went into business for himself, starting with two Gordons. His plant now consists of five cylinder presses, two offset presses, one Simplex, and nine small presses. This equipment and his office occupy two floors of the building at 141 to 149 West Ohio Street.

★ ★

New Machines in N.R.A. Parade

One of the most arresting floats in the Indianapolis N.R.A. parade, six miles long, was that of the Indianapolis *News*, featuring new composing-room equipment purchased since the N.R.A. program was put into effect. The float showed a new ludlow and a linotype in "operation."

The banner across the top of the truck stated that the new equipment shown was part of that purchased to aid industrial recovery. It was an object lesson to printers and other employers on the economy of new equipment as a means of balancing higher wage cost under the codes. Lower upkeep and repair costs, better production, and smoother operation of new machines, when compared with worn-out or outworn equipment, make it possible to live up to labor provisions of the codes without drastic price increases to consumers, the next objective of the N.R.A.

The Indianapolis *News* has added two more ludlows, four linotypes, and several new presses to its equipment.



This float was a feature of six-miles-long parade held in Indianapolis to boost industrial recovery. Men are shown "at work" on new composing-room equipment, object lesson in profitable economy

Practical BACK-SHOP IDEAS

THE INLAND PRINTER will pay \$1 for every practical idea accepted. Stop and think about the unusual shop stunts which have proved valuable in your plant. Then send them in, and we will present them in this column for the benefit of printers everywhere

Good Casts From Curled Mats

HERE is a stereo-room labor-saver, and no second cast. Some large mats we receive are a little bent. In putting them in a casting box, the center often bows up, leaving a big hole in the face of the cut on the cast when it is finished.

I tried setting one or more linotype slugs upright, and found they would lock tight and hold the mat down firmly. When the cast is finished, the face of the cut never shows that the slugs were used.

I am getting fine results from bent or curled mats, which the bars on the casting box cannot hold down. This works equally well on small, stiff mats which bow up in the center. It only works on casts which are being made type high.—M. F. BAILEY.

Stops Rules From Cutting Rollers

A SIMPLE and effective method of preventing the cutting of rollers by rules we have found to be as follows: Obtain a few strips of type-metal rule (we are using three-point) full-beveled to one side. Shave this down at the bottom to one point less than type high. Cut it into pieces of convenient length—two ems and upward.

Place it in form, bevel outward, against the ends of the printing rules, and lock up. Where there is much open space in form, due to slugs and furniture, it will be necessary to piece out the protecting rule with three-point leads—otherwise it will print on the stock.—FITCH BROTHERS.

Avoids Delays on Platen Press

MUCH time is consumed needlessly in changing the impression screws on Gordon presses. Quite often, some two-line form will come from the composing room, in a rush, and the only press open will be a 12 by 18, with impression set heavy.

Impression will be too heavy, even with nothing on the platen but the top sheet. Instead of tinkering with the screws, and getting the platen out of true, glue a length of six-point reglet across each end of the platen, so that the roller tracks will come against them when the press closes.

This absorbs excess impression and saves considerable time in lowering the platen and later bringing it up again. The reglet, of course, must be made of wood to allow some compression. This will be readily apparent when tried.

When you have a booklet to imprint, tie the throw-off lever in the off position and add enough pressboard under the top sheet to give a good impression with the booklet in the press.—EUGENE RHODES.

How to Obtain Novelty Effects

By the use of coarse sandpaper or emery paper, a variety of novel effects can be created in printing. If a panel, border, fold, or any portion of a sheet could be improved in appearance by an antique- or roughened surface of the paper in some particular spot, this may be done with an extra press run in this way: Cut the required design from a piece of good grade sandpaper or coarse emery cloth, glue it on type-high base, set the feed guides and run through the press, using impression heavy enough for result desired.—C. E. BAKER.

★ ★

Indispensable to Newspaper Manager

You will be interested to know that I have left the employ of the American Type Founders Company, and am now the editor and manager of this newspaper. I shall regard THE INLAND PRINTER as indispensable in my work.—M. W. HAYNES, *The Times, Huntington, Long Island.*

THE INLAND PRINTER for October, 1933

The PRESSROOM

Estimating Coverage of Various Inks

Will you supply addresses of manufacturers of apparatus for nickeling stereotypes? Can you give figures covering the quantity of yellow, blue, red, and black inks used a page a thousand on the average Sunday newspaper comic and an average quantity of black ink used a page a thousand on black pages of an average newspaper? Thanks a lot.

As conditions—many of them—vary in different newspaper pressrooms, “average” figures mean nothing. Proceed as follows in arriving at an approximate answer. One pound of black ink covers approximately 100,000 square inches solid. For colors, consider the specific gravity of each colored ink, compared to black. Thus a color twice the weight of black would have half its coverage. Type pages vary in the percentage of solid black as compared to an absolute solid. Fifteen per cent of solid is very often used as a basis when computing ink coverage on a type page.

...

Trouble With Impression and Register

I have three cylinder presses in the pressroom, and one press in particular gives me a bit of trouble. This is a 42 by 56-inch press. In addition to being hollow in center, as shown by first impression sheet, I find that the register varies on stock. Test on top drawsheet of about ten impressions in succession at an even, high speed will show perfect register, but on stock there is a variation.

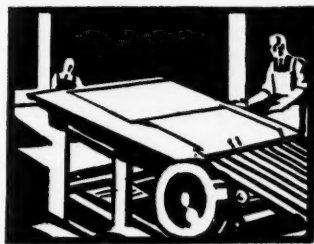
For instance, on a sixteen- or thirty-two-page form, work and turn, there will be a variation from end to end on turnover and even on back. The back end seems to drop back or move forward. This keeps me jiggling guides, when I am backing up a sheet, so as to obtain an approach to register on pages. I have used the bands and also the air wheels, one or two as required. This press is equipped with bottom brush only.

I have put on new grippers, tumbler, and pin. The cylinder is down hard on the bearers. I have reset the bed gibs and used all other precautions I know. Can you suggest a remedy for this variation in register?

What mechanical repairs will be necessary to even up the impression in the center on this press? What is the best way to adjust plungers on all three presses for high and low speed?

One more question, regarding shimming up cylinder shaft on end to avoid side play. Are shims to come in contact with end of shaft, or must the shims ride inside cap where same touches journal box only? Also what material is used for shims?

It is likely that your troubles with register may be considerably diminished by setting the bands in the center somewhat closer to the drawsheet than those toward the ends of the cylinder, and by underlaying the brush so that it presses more firmly in the center than toward the ends. In this



Questions on pressroom problems are solicited, and will be answered by mail if a self-addressed and stamped envelope is enclosed

By EUGENE ST. JOHN

way you can iron out the waves in the sheets due to the excessive humidity common in your location.

The register will be better both the long and short ways of the sheet. It is not likely that the cylinder has side play, unless you have had some accident which might have caused misplacement. Before shimming up the bed in the center, make sure the cylinder is set neither too low nor too high, but just so light is shut off with a full-size form on the press, with the impression on, and the sheet printed not more than .003 inch above the bearers. Then, if you find it necessary to shim, a press machinist can do it for you in a day.

The air should be adjusted for normal speed with a full-size form. The heads are moved back to decrease the air resistance about one-quarter inch with each decrease of speed of three hundred impressions an hour. If the air is not properly regulated, the bed-motion roller will cut the steel shoes, the large ones if the resistance is insufficient and the small ones if the resistance is excessive.

...

Round Die-cutting on Enameled Paper

Although I have never noticed answers to queries on die-cutting, I am wondering if you can help us out with one of our most grievous problems. We get a job periodically of dieing-out circular labels from buff enameled paper. The labels are about two and a half inches in diameter and nine up. Our best press for this work is a Laureate and, in spite of new cutting rule and the most painstaking makeready, the paper clings to the plate. We use a quarter-inch rubber blanket to keep the stock from sticking to the form. Talcum powder sprinkled on the plate helps for a few impressions only.

If we understand your description of the trouble, the paper sticks to the metal plate or jacket placed on the platen for die-cutting. The late jig-saw puzzle craze was re-

sponsible for considerable die-cutting, and it led to the adoption of saw steel as the best jacket. It is superior to the older jackets used for this kind of work.

For pushing the sheet from the form, use sponge ejecting rubber; just little pieces of the rubber glued on the wood in which the dies are set, not a blanket of rubber. Six or seven bits of rubber, separated by blank space, around each die are enough, with four or five arranged inside of each die in the same way.

Under these conditions, and with a saw-steel jacket, the paper should not stick; if it does, rub the saw steel occasionally with a rag containing a little paraffin oil.

...

Minimizing Gummed Paper Trouble

The enclosed sheet is a gummed-paper job we have been printing on a small cylinder press. We have had a great deal of difficulty in feeding this stock. Will you please advise us of best method of feeding gummed paper?

While there are quite a few brands of “non-curling” gummed papers on the market, a little study will uncover one in your location that curls less than others. Use it.

Each cut on the paper-cutting machine should be winded, rolled out against the curl, and jogged up before placing it in the pile table of the press feeder. This paper curls most when it is dryest, so print it when practicable in damp weather.

Do not cut and roll in advance more than enough stock to keep the press supplied. When feeding is difficult, stop the press, wind, roll, and jog.

...

Humidity Affects Metallic Ink Printing

We are experiencing considerable difficulty on a sheet, printing three colors: gold, black, and red. It is necessary, because of overprinting, to put the gold through first. You will note, on the sheet being sent you, the gold dries perfectly the first time through. On the second side, the varnish seems to dry into the stock, leaving the metallic body of the ink to wipe off on slight rubbing.

The ink manufacturers tell us that by double printing the last side we can tie the metallic substance. This is a pretty expensive move, in view of the fact it wasn't figured in the original estimate. Does your experience give an answer to the reason for ink brushing off on one side and not on the other? We have changed varnishes and cut down weight of gold but do not seem to master it.

The trouble is due to the susceptibility to atmospheric influences (especially excessive humidity) of the composition roller. Under favorable conditions, you printed

the first side nicely. Not only does the ink not dry on the second side, but it does not cover. A "tacky" roller is required for gold ink. Excessive humidity robs the roller of its tack, just as you can nullify the tack of glue if you add enough water.

With no tack, the roller can pick up and distribute varnish but not enough powder. The results are: you cannot cover, the varnish filters into the paper, leaving the scant powder to be rubbed off. Some printers will not attempt metallic ink jobs in damp weather, others use "Ideal" rollers in the damp spells with good results.

Rubber Rollers Take Second Place

We are inquiring as to the advisability of using rubber rollers on our seven flat-bed and cylinder presses. We do job printing and publication work.

Rubber rollers are rapidly increasing in number on newspaper presses, but for high grade printing on cylinder presses the regular printers' composition rollers and the Ideal rollers are considered superior to rubber rollers by the majority.

Methods of Varnishing Labels

We would like to get as much information as possible on varnishing labels.

Spot varnishing is done from a form on the printing press with oil varnish. Sheet varnishing until recently was done with roller-coating-cylinder varnishing machines, using either oil or spirit varnish. The latest method is to spray the sheets with spray guns, using either a roller-coating varnish, thinned down, or a similar thin varnish. The same guns may be used also to spray printed sheets with some liquid which will prevent offset.

Right Ink to Use for Parchment

We would like to know from what ink company we can secure ink suitable for work on a cylinder press on Number 1 parchment paper, or is this special ink? Has the subject of printing on parchment paper been covered recently?

There are two sorts of parchment papers; one, a high-grade rag bond with cockle or semi-cockle finish, the other diploma paper, used in lieu of genuine parchment (sheepskin and calf skin). Diploma paper, also,

is made from rags and comes in both velum and parchment finishes.

A hard, fast-drying, cylinder-press bond ink is used on these papers—not a special ink. Some of the diploma papers are quite heavy, like thin cardboard and, if there are heavy solids in the form, you may have to slipsheet, unless you use a sheet heater.

Blocking Out with Aluminum Ink

We are enclosing herewith two leaflets. On the first, we were expected to block out entirely one line printed in black, so that it is illegible, and to print a new price over it, in one operation. Is this possible?

We've tried several kinds of inks. The closest we have come to blocking it out is by printing a solid in black and covering it with silver, but this does not completely obliterate the printed line in black. On the second leaflet, we show the blocking out of the old price in aluminum and printing the new price in black, but the old price can be seen. Also, this entails two operations. What is the best method of blocking out?

The best method of blocking out is one, two, or even three impressions in aluminum ink. The jobs in question require two impressions in aluminum cover ink. The first should be well set but not bone dry before applying the second impression. The composition rollers are most efficient, if in the best condition, with all possible "tack."

Big Presses Best for Numerous Changes

We have a request for bid on 50,000 sets of two cards each, just like the sample enclosed, punched and numbered in duplicate. We have three platen presses. Can you help us find the best way to do this job, whether to run it two up, and whether to run two numbers, then change, or just how to do it to best advantage?

While the job may be done on the platen presses, you cannot with this equipment compete in cost. The economical way to do it is to use the largest available cylinder press. Many forms thus may be grouped and the sheet cut after printing.

Also, there is greater advantage in that the changes may be made on the bed of the cylinder press. The form may be arranged so that the changes may be made not only without unlocking and relocking the form, but even without plane down.

Opinions on Makeready Methods

Permit me to submit a problem in regard to tympan, makeready, location, and so on. I am in charge of a pressroom containing three large cylinder- and two small cylinder presses and would like your opinion as to how the cylinder should be dressed.

We proceed as follows: The first reel consists of five sheets of an oiled manila tympan paper. Then I add, at the start of makeready, two s. and s. c. hangers, one sheet oiled manila tympan, and the top drawsheet of oiled manila. This arrangement, on the majority of jobs, permits me to hang two makeready sheets of seventy-pound enamel and also the running sheet, which is just right. I hang my makeready sheets on top of the first hanger of s. and s. c.



"In the Days That Wuz"—Just Man to Man

Cartoon by John T. Nolf, Printer-Artist

Then, if I get a cut that is too high, I can cut out on both hangers. I have been criticized a few times on this arrangement, which to me seems ideal, but I can easily be wrong. I have been told there is no necessity of the oiled hanger directly under the top drawsheet, but I like it there because it seems to prevent a matrix forming too easily and also it has the tendency to smooth out the makeready, preventing cut-outs showing on halftones.

I have been told also that the makeready should be hung on the loose, oiled hanger, under the two s. and s. c. hangers. I don't like to do it this way because paste does not hold the makeready securely on the oiled hanger. Most of our work is the better grade of halftone printing. What is your idea of the tympan arrangement I have outlined?

On an etched-half-tone makeready, what is the procedure in hanging the makeready—the sequence? Thanks for your help.

If we concede that the end justifies the means employed, we should not be arbitrary as to methods if final results satisfy. It may be noted, also, that manila drawsheet is preferable to oiled manila as a base on which to paste or glue the makeready.

You will find all of your questions answered by reading "Practical Makeready of Today," a series of articles which was printed in *THE INLAND PRINTER* during 1931. The method of makeready therein described has been tried in many plants, large and small, and found satisfactory.

There may be some minor differences of opinion as to whether the makeready should be immediately under the drawsheet or further down in the packing. Each job has its own requirements, which soon dictate the answer to this and similar debatable questions.

Instructions for Night Workers

On page 48, September issue, *THE INLAND PRINTER*, you have an inquiry on phosphorescent inks. I would like to get some phosphorescent ink for printing instructions to workmen where the notices must be readable at night. Will you give name of inkmaker and instructions for its use?

Name has been sent. The rollers and ink plate are covered for phosphorescent ink.

Stripping on the Platen Press

Enclosed is a sheet which gave me trouble. Suggestions on how to run it will be appreciated. The foreman said I should have made a frisker to strip the sheet. I reduced ink with both boiled oil and a paste compound mixed together in ink, but it caused mottle.

Should I have put drier in also? I am getting a job with a solid plate in yellow ink. What is the best way to reduce it? How can I set rollers on the Laureate press to ink double roll? How should inks be reduced for following colors to be overprinted?

As the entire sheet is stripped from the form at one pull on the platen press, instead of peeled off gradually by grippers as on the cylinder press, it is necessary to have the proper ink for solids on coated stock and the best stripping devices when printing solids on the platen press. The

★ ★ A Copy Suggestion ★ ★

TYPE is to an advertisement as dress is to a man, the visual expression of character and individuality

Who is your
typographic tailor

?

Typesetting Service Company, of Providence, Rhode Island, features this copy in "Fifty Peck"

proper ink for use on coated papers and cardboards is platen press halftone ink.

At seventy degrees, this ink will work smoothly without picking or causing stripping difficulties. If the room is not warm, just a few drops of fine paraffin oil may be added to the platen halftone ink. Get these inks for trouble-free operation instead of trying to reduce job inks to make them do on work for which they are not intended.

Special grippers are obtainable that will make stripping easy. Cut-outs on the solids make stripping easier, as less ink will be needed to cover. But whether you use patented grippers or the old-fashioned make-shifts of strings, corks, rubber, and so on, remember, the sheet leaves the upper edge of the form first, so the stripping devices should be near the upper edge of the sheet. When a press gripper touches the sheet, a washer on the nut will cause the gripper to press firmer on the upper edge of the sheet.

Also, the string from gripper to gripper should be in between the grippers and the form, never between the grippers and the platen. The bits of cork or ejecting sponge rubber should press the end margins in the upper half of the sheet; not below center close to the bottom gages.

You will find inking much less troublesome if you use the fountain and have a vibrator on the form rollers and a trip roller at the bottom.

When inks are to be overprinted, use process inks. It takes a lot of time to reduce job inks with any reducer without a mechanical mixer, and some time with a mixer, so you can see it is better to buy the proper inks ready for use, especially since the tendency is toward a shorter work-week, which enhances the value of time.

There is a single-inking latch on the Laureate press, which, when attached at

the end of the inking apparatus, causes the form rollers to ink the form only on the downward movement and to miss it on the upward movement. If this latch is disconnected, the rollers ink both on the descent and ascent.

Books and Schools on Presswork

Kindly advise me if there is any book or school where a pressman can learn to make two- and three-ply overlays and the finer points of presswork of various kinds.

Presswork is taught in the Carnegie Institute of Technology School of Printing, Pittsburgh, and in the Technical Trade School, at Pressmen's Home, Tennessee. Also, articles headed "Practical Presswork of Today" were printed in *THE INLAND PRINTER* during 1931 and you will find interesting reading in two books for sale by *THE INLAND PRINTER*, "Practical Hints On Presswork" and "The Practice of Presswork." Both are good.

Stewart's Board On Embosser

We note your advertisement of Stewart's Embossing Board. Is this suitable for cold and/or hot embossing on an embossing machine? Give us instructions for its use.

A booklet giving instructions for use of this board for embossing on platen printing presses is sent with the board. The method is essentially the same on the embossing machine. Many like to cover the male die, after work on it is finished, with a thin coat of silicate of soda, over which a sheet of oiled onionskin is laid, and an impression pulled. When the water-glass has dried, the male die is ready for embossing.

Wants to do Hot-Die Embossing

Will you please give us the names of concerns manufacturing equipment for hot-die embossing on platen presses? We have a job that we periodically emboss cold. If we can obtain a small equipment that can be quickly added to and taken from the platen press, preferably with the chase, we would be interested.

You can obtain a base, which holds the die so that it may be heated by means of a wire attached to outlet or light socket. You turn on electric current about a quarter of an hour before starting to emboss.

Must Suit Carbon Ink to Paper

We would appreciate information concerning the ink to be used on a spot-carbon job. We have tried a number of inks, but as yet we are not satisfied. Is there anything that might be added to our ink to prevent offsetting and also to give a strong impression?

The ink for spot carbonizing must be suited to the paper for the best results. The same ink will not answer for m. f. book and for bond papers. We are supplying the names of concerns making these inks. Send sample of paper and name of press to the inkmaker for correct ink.

The Month's NEWS

Brief mentions of men and events associated with the printing industry are published here. Items should reach us by the tenth of the month

New York Sun Buys 24 Hoe Units

Many of the newspapers of the country are making tangible contributions to the N.R.A. program by investments in capital goods, that is, the purchase of new machinery. It is rapidly becoming recognized that the quickest way to bring about general improvement is to provide work in the capital-goods industries.

In keeping with this principle, the New York *Sun*, which celebrated its hundredth anniversary last month, has just ordered twenty-four new press units from R. Hoe and Company. As two presses of twelve units each, the new equipment will replace eight of the *Sun's* fifteen old-style presses. With electrical drives and installation, the cost of the new machines will total more than \$500,000. The new units are capable of turning out 220,000 forty-eight-page newspapers an hour. Delivery of the units is expected to begin in April or May of next year.

The *Sun* announces that R. Hoe and Company has supplied all of its presses for the entire hundred years of its existence. Adding that present facilities are capable of handling all demands, the statement continues that the purchases are being made at this time to give tangible support to the President's campaign to bring about industrial recovery.

H. M. Tillinghast, vice-president of R. Hoe and Company, sent a telegram to William T. Dewart, president of the *Sun*, which said:

"On behalf of the personnel of R. Hoe and Company, may I thank you for the splendid order you have just placed with us for the complete new equipment of latest high-speed super-production presses for the main plant of one of the oldest and greatest American newspaper institutions—the New York *Sun*."

"The placing of this large order at this time will put hundreds of additional men back to work in our shops, and is a fine act of patriotic coöperation with the N.R.A. We appreciate most highly this expression of continued confidence in the House of Hoe, which has had the privilege of serving the *Sun* without interruption since its inception, one hundred years ago."

D. M. A. A. Elects Ben Pittsford

Three things might be said to share the attention of printers as a result of the Direct Mail Advertising Association convention, which came to a close in Chicago on September 29. One is the election of Ben C. Pittsford to the second vice-presidency; two, the special session to discuss printers' problems; three, the inspirational message of Major A. H. Onthank, chief of control division, National Recovery Administration.

The election of Ben Pittsford is regarded by Chicago printers as being a sign of the growing importance of printers in the direct-mail field. Rather than being mere manufacturers-to-order, printers today are serving as collaborators.

At the special session for producers of direct mail, Joseph C. Gries, vice-president, Manz Corporation, E. M. Oren, advertising manager, the U. S. Gypsum Company, and H. W. Alexander, general sales manager, American Type Founders Company, gave talks on the practical side of



BEN C. PITTSFORD

selling printing. The story of the printer who limited his solicitation to one building, studying the businesses and needs of the companies in that building until he prospered, was told as an example of the value of concentrating.

Printers were urged to concentrate on one type of work, one line of industry, or one field of printing which men and equipment were best fitted to handle. Alexander especially emphasized the need of avoiding common mistakes in selling advertising.

Major Onthank, discussing the effect of the N.R.A. on business, declared that the lower- and middle-class income groups would feel the stimulus of increased income long before the higher brackets. He suggested a study of the market to be reached and aiming copy at the right class.

Declaring that advertising volume is too low and must, therefore, naturally show considerable increase, he added that advertising buyers would study comparative value of various media—direct mail, newspapers, magazines, radio, others.

Eliot L. Wight was reelected president of the D. M. A. A. Charles S. Watson again is vice-president, Henry Hoke and Paul Van Auken have been continued as executive manager and treasurer, respectively.

The Direct Mail Advertising Club of Chicago has been formed under guidance of Norman Ventress, educational chairman of the Middle West for the Direct Mail Advertising Association. Douglas Doolittle, president of Doolittle and Company, has been named temporary chairman. Plans call for the analysis of successful direct-mail campaigns by prominent leaders as a feature of meetings.

Carnegie Offers Seven Lectures

A series of seven lectures are to be given as part of the educational work of the Printing Industries Division, Carnegie Institute of Technology. The program is:

October 16, 1933—Code of Fair Competition for the Printing Industry, by John J. Deviny.

November 14, 1933—Air-Conditioning in the Printing Plant, by Robert T. Williams.

December 6, 1933—Gravure Printing, by M. Raoul Pellissier.

January 10, 1934—Selling Printing, by L. S. Downey.

February 18, 1934—Twentieth Anniversary of the Founding of the Department of Printing, program by U. T. A. committee.

March 12, 1934—Lithography, by Dr. D. J. MacDonald, educational director, Lithographic Technical Foundation.

April 11, 1934—Uses of Rubber in Printing, by Dr. Webster N. Jones, director, college of engineering, Carnegie.

May 9, 1934—New Equipment and Process, by Ernest F. Trotter.

Estimators Work on Cost Book

The Chicago Printing Estimators' Club, affiliated with the Master Printers' Federation, has taken up the work of collecting new data for the Master Printers' Cost and Production Record Book, which will probably be the basis used under the code by printers in the Chicago territory who do not operate individual cost systems. A special meeting of all estimators in Chicago will be called when the code is signed to consider provisions of the code and their application to printing estimates.

Estimators in other cities who want to work up a similar cost record may obtain information on the Chicago plan by writing Jack Tarrant, secretary, 608 South Dearborn Street, Chicago. Other officers of the club are O. E. Freedman, president, of Regensteiner Corporation; L. J. Finlayson, vice-president, of William H. Pool Company; Richard A. Olson, treasurer, of the American Colortype Company.

Estimators, and proprietors doing their own estimating, are being invited to attend the meeting on October 10 to discuss the cost records.

New York Post Is Now a Tabloid

The trend of daily newspapers to tabloid size, predicted by Douglas C. McMurtrie some time ago, has obtained an important adherent in the New York *Evening Post*, which became a tabloid on September 14. Smaller page size, five columns instead of eight, is the main change. Typography and makeup remain the same, as do features carried in the larger edition.

The first edition in tabloid size ran fifty-six pages, but market editions, containing complete market tables and financial quotations, were expanded to sixty-four pages.

The *Post* is known as a conservative newspaper. Founded in 1801 by Alexander Hamilton, William Cullen Bryant was one of its early editors. It is now published by the Curtis Publishing Company, with H. B. Nason in charge.

LINDSAY ROGERS TO EXPLAIN CODE AT U. T. A. CONVENTION HERE

FIFTEEN HUNDRED master printers are expected to attend the United Typothetae of America convention in Chicago, October 25-27, to hear Deputy Administrator Lindsay Rogers discuss the Code of Fair Competition for the Printing Industry. Professor Rogers is in charge of the hearings and conferences on the twenty codes for the graphic-arts industries.

Deputy Administrator Rogers is to deliver the keynote address of the convention on Thursday morning, October 26. Seats for 1,500 will be provided in the grand ballroom of the Palmer House. He is expected to not only discuss various provisions in the basic code approved in Washington, but to outline what is expected of the divisional codes and of each industry as its part in the recovery program.

Immediately following Rogers' speech, Frank J. Smith, chairman of the National Executive Committee of the Commercial Printing Industry, will direct a general discussion covering all phases and details of the code. Because of the importance of this session, it is anticipated that an overflow meeting will result. Because of this, early registration is advisable.

The convention will be opened Wednesday morning, October 25, with an address of welcome by Rufus Dawes, president of A Century of Progress Exposition. Others, prominent in the printing industry in Chicago, will second his welcome. John R. Demarest, first vice-president of the U. T. A., will respond on behalf of the convention.

President Julius S. Weyl will then deliver his annual address. He is to be followed by Frank J. Smith, giving a comprehensive report on the code situation and leading a discussion that is to be a prelude to Deputy Administrator Rogers' talk the following morning. Such matters as local, regional, and national administration of the code are to come in for full review, as will cost finding, accounting, price stabilization, and the many other related subjects.

The convention's regular business session will be held Wednesday afternoon, with the various committees meeting during the evening.

Thursday will include the talk by Professor Rogers and the general discussion scheduled to follow. No other meetings are planned for the afternoon, after this session adjourns, since this time is being left open for a tour of A Century of Progress.

The Friday morning session will be directed by Oscar T. Wright, of Washington, D. C., prominent in printing cost- and accounting activities for many years. Nationally known authorities are to assist him in presenting to the convention the full picture of what cost- and accounting procedures will be under the code. The particular cost problems of small, medium, and large printing plants will be given individual attention and review.

The executive session will be held on Friday afternoon, at which time annual reports of officers, directors, and all committee chairmen will be presented. Reports will be in printed form, and will be reviewed orally briefly by chairmen of committees to emphasize the high spots. The annual election of officers and other business matters pertaining to the work of the organization will also come up for consideration at this Friday closing session.

The Chicago Convention Committee is headed by Toby Rubovits, for many years one of the most prominent workers in the U. T. A. ranks.

Other Chicago members serving on the committee are T. E. Donnelly, Luther Rogers, Harry Newman, Clarence C. Komp, Harlo R. Grant, Arthur T. Jacobus, A. J. Kennedy, Charles O. Larson, John P. Lehn, W. H. Pfender, Kenneth McKiernan, and Charles Severinghaus. The usual registration fee for the convention has been reduced to \$5.00 this year.

No special sessions on marketing, education, production, or other departmental activities are planned at this time, aside from the committee meetings. In addition, the annual meetings of the Typothetae Secretary-Managers and Typothetae Cost Accountants, the departmentals of the U. T. A., will hold their sessions prior to opening of the general convention. The International Trade Composition Association is also to meet prior to the main convention, so that all members may attend each session of the convention. It is felt that the code discussions are of such importance to each group that no arrangements should be made which will conflict.

A. T. F. Acts to Conserve Assets

Voluntary receivership of the American Type Founders Company has been effected at Jersey City, New Jersey. Thomas R. Jones, president of the company, and Frank C. Ferguson, president of the Hudson County National Bank and formerly internal-revenue collector, have been named as receivers. The action was voted by the board of directors "in the best interests of the corporation and its creditors." President Jones states that the receivership will in no way affect the company's service to printers in all parts of the country.

Printing Equipment Code Is Filed

The Printing Equipment Association, national organization of manufacturers of printing machinery and equipment, has filed its code with the N.R.A. for approval. A meeting called in New York City found the manufacturers in full accord on its provisions, including the plan for used machinery, although a few minor changes in phraseology were made. The session lasted thirteen hours, and was harmonious at all times.

President Arthur Bentley, and Vice-President Thomas R. Jones, Secretary James E. Bennett, and Treasurer Joseph T. Mackey were named as the committee to confer with N.R.A. officials on acceptance of the code.

At the same time, associations of dealers are being formed by Chicago and New York City dealers to formulate protests against portions of the Printing Equipment Association code.

Ralph K. Hoover is president of the Mid-West Printing Equipment Association, which is expected to cover twenty-one states, Ohio and westward, including the south, but not the Pacific Coast region.

Hoover says that three proposals will be urged upon the Printing Equipment Association or at public hearings when the code comes up for approval. These are: Change in voting power of the national group to give dealers "adequate protection"; opposition to the Used Printing Equipment Plan (national association's plan for taking such equipment off the market at trade-in prices set by manufacturers); opposition to the cost formula, or simplification, with a possible separate cost formula for dealers and small manufacturers. The Chicago group asks that one of

the committee of four to present the code in Washington be chosen from among dealers.

The Mid-West group also favors a definite percentage of depreciation on trade-ins, rather than having the manufacturers set allowances; seeks more simple terms of sales; definite schedules of terms of payment on open account.

The questions doubtless will be ironed out at private hearings with the deputy administrator, to be held prior to public hearings.

Joint hearings on the equipment code and the rollermakers' code were scheduled to begin October 3, with Deputy Administrator Malcolm Muir, president of McGraw-Hill, in charge.

500 Photoengravers Approve Code

The American Photo-Engravers Association convention in Chicago during September was attended by nearly 500 employing photoengravers from all parts of the country. The main business of the session was approval of the industry's code of fair competition.

A resolution was adopted to have General Hugh S. Johnson give consideration to equitable financing of the industry's code so "all concerns in the photoengraving industry be made to bear a fair share of the expense encountered." The association voted to remain neutral on labor policies. It also went on record as favoring division of the year into thirteen months of 28 days.

President Adolph Schuetz and all officers were reelected. President Schuetz and Commissioner Louis Flader were designated to represent the association at the hearings in Washington on a basic code for the graphic arts. Commissioner Flader is to supervise administration of the industry's code when approved.

The convention also endorsed the standard accounting system explained by W. B. Lawrence and called upon all the photoengravers, whether members or not, "to proceed at once voluntarily to accept and install the standard accounting system and to make it the universally used method of bookkeeping for this industry."

The interest aroused by the fine-screen process halftones, printed on rough paper with water color inks (see the frontispiece in *THE INLAND PRINTER*, August, 1933), since has encouraged Louis Flader to issue a series of five similar pieces. Results were uniformly good and Flader expects that the series will do much to encourage such use of process plates.

Gutenberg Bible Soon to Be Sold

One of the few remaining perfect copies of the Gutenberg Bible is soon to be put on the market by the German monastery that owns it, according to Gabriel Wells, American collector. He states that he has not seen the volume, but will soon return to Germany to examine it. A good copy should bring \$250,000, it is estimated.

New York City Pays 3-Cent Rate

The peculiar makeup of the City of New York has created a Chinese puzzle in connection with two-cent first-class postage. A letter between Manhattan and the Bronx travels for two cents, while one to Brooklyn costs three. In Queens are four separate post offices, making the three-cent rate apply on letters between Brooklyn, Long Island City, Jamaica, and Richmond, although all are in the same borough. Former United States Senator W. M. Calder has suggested creating a single post office district, wiping out the present difficulty, and ranking the present postmasters as assistants or superintendents under one postmaster. It would be unnecessary to change the law to do this, he pointed out. A petition to Postmaster General Farley is being considered.

Typographers Plan Big Exhibit

The high spot of the Advertising Typographers of America convention in Chicago on October 24, 25, 26, and 27 will be the discussion of the code for the industry now awaiting approval. President E. A. Diamant and Secretary Albert Abrahams went to Washington to present the association's supplemental code and will report to the convention on what happened.

The code makes the required hours and wages arrangements, includes a code of ethics and many other features of importance to all typographers. All are invited to attend the convention, whether affiliated with the Advertising Typographers of America or not, in order to gain full understanding of the code.

A big feature of the convention will be the display of advertising typography to be held in the Palmer House, Chicago. Both members and non-members are invited to send in favorite specimens of their work. Several exhibits are already in, but more are wanted.

No entrance fees are charged, nor are prizes offered. Full information may be obtained from Oswald Cooper, 155 East Ohio Street, Chicago, who emphasizes that the only expense will be the transportation of the panels to Chicago.

The Babson Institute, Babson Park, Massachusetts, has asked that the entire exhibit be shipped to it for showing to students. The question is to be acted upon by the convention.

A number of speeches on various angles of advertising typography will be delivered at the convention. The Advertising Typographers of America includes thirty-two of the leading firms in this country and Canada.

U. T. A. Ratios Classify Losses

The 1932 Ratios for Printing Management compiled by the U. T. A. include figures from 502 firms. Out of 385 reports in the Composite Operating Statement, ninety-five showed a profit, with average loss for the group 3 per cent.

The reports indicated that firms doing \$15,000 or less business a year had the highest loss, 7.96 per cent. This loss was reduced in percentage as the gross business mounted, with the firms doing over \$750,000 a year showing a profit of 1.3 per cent. The higher administrative expense of the smaller firms accounted for the losses, although labor and other charges were comparatively less.

Out of 347 concerns, but seventy-three showed a profit against net worth, with thirty firms earning more than 6 per cent on money invested. The reports are regarded as strong evidence of the necessity of smaller printing plants making drastic reductions in administrative costs.

Open Shop Group Studies Code

Convening just prior to the United Typothetae of America convention, the Employing Printers' Association of America will meet at the Palmer House, Chicago, on October 23 and 24. Since it literally will be Printers' Week at A Century of Progress, and many other conventions will be held in Chicago at the same time, early reservations have been urged.

With expectations that the Code of Fair Competition for the Printing Industry will have been approved and in full force by that time, the convention will serve as a means of interchanging ideas and plans on management under its provisions. The code upholds the right of employers and employees to bargain "individually or collectively" and the open shop.

The annual executive session of the membership will consist of a forum on management problems, not only as related to the code, but on other problems of directly individual interest.

It is expected that a number of the association members will remain for the U. T. A. convention, the Advertising Typographers' exhibit, and to visit A Century of Progress, which closes officially on October 31.

Special Training for Salesmen

A sound, far-seeing plan of providing better salesmen for the printing industry is being instituted by the New York Employing Printers' Association. Termed the "three-year plan," it contemplates placing young men who pass an examination under contract for three years as apprentice salesmen, with a starting salary of \$18 weekly. The men will not go out as mere solicitors of ordinary orders, but will be given thorough groundwork in fundamentals and all ramifications of the industry, to eventually enable them to act in an "advisory attitude" toward buyers of printing. Of seven applicants thus far, three have been approved, and one placed.

Sheridan Now Carries Adhesives

Greater efficiency and service to bookbinders are given as reasons for appointment of T. W. & C. B. Sheridan Company, manufacturer of bookbinding machinery, as selling agent for the Miksh bookbinding glues and pastes, made by the National Adhesives Corporation. John L. Humbert, manager of the adhesives division of the Sheridan company, says the new arrangement makes it possible for binders to obtain from a single source technical advice on machine or hand operations and definite recommendations as to the best glue or paste for any specific use.

A. T. F. Washington Cashier Dies

George W. Haworth, cashier for many years for the American Type Founders Company in Washington, D. C., died while visiting his sister in Chicago a month ago. He toured A Century of Progress shortly prior to his death.

NEW EQUIPMENT FOR THE PRINTER

LINOTYPE KNIVES may be ground on the new Plymouth knife grinder, as well as all paper-planer, jointer, timer, and squaring knives up to fifty-four inches in length. Special equipment standard with the new Plymouth grinder includes a clamp and adapter for grinding linotype knives, a Starrett indicator for adjusting the knife to the grinding wheel, and a diamond-pointed grinding-wheel dresser.

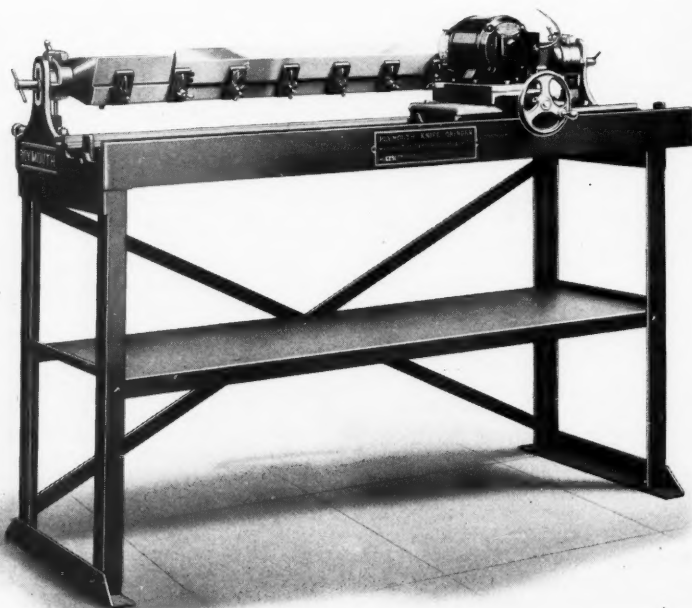
The carriage operates practically without effort on a bog-shaped bed sixty-eight inches long and nine inches wide. A heavy, triangular knife bar contains water to absorb heat from the knife as it is being ground. The grinding wheel is four-inch aluminum, electric furnace, and cup-shaped. One-third horsepower ball-bearing motor is standard equipment.

The machine is being offered as a low-priced grinder. Full information may be obtained from Fate-Root-Heath Company, in care of THE INLAND PRINTER.

PUNCHING HOLES in sheets for loose-leaf binders, ledgers, and so on, can be done economically in any size printshop with the variety of Challenge-Sieber equipment available. The Sieber line consists of five units, the junior hand punch, hand punch, multiple foot-power punch, tandem hand punch, tandem foot-power punch. Each has its scope.

The junior is an inexpensive combination office punch, adjustable to any distance between centers up to 8½ inches. The base is solid iron and steel, 5 by 10½ inches. The bigger hand punch is useful for a variety of the small jobs where volume does not require a foot-power punch. It is equipped with two dies and an oak base, 7½ by 13 inches.

The multiple foot-power punch is a complete unit, designed for volume, speed, and accuracy. Steel stand is broom high, has an upper shelf for stock to be punched, spacious steel drawer, and a top measuring 15¾ by 23½ inches. This



The simplicity of the Plymouth knife grinder is at once apparent in this photo of a knife being sharpened. Special clamps come with machine for sharpening linotype, other blades

THE INLAND PRINTER for October, 1933



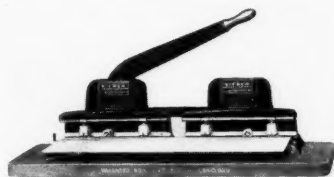
Foot-power Sieber punch with shelf for stock waiting to be punched. Range is 8½ inches

allows operator to have both hands free for work. Plain figures on nickel table facilitate quick setting of dies and guides. The machine punches up to 8½ inches between centers, and has open sides so larger sheets may be punched.

The tandem hand punch is designed for table or bench use. It punches up to eighteen inches between centers. The solid oak base is 8 by 26 inches. It comes with four round-hole dies. A number of dies may be obtained.

The tandem foot-power punch is designed for round holes, slotted holes, and irregular shapes. It takes extra-large sheets. It comes with four round-hole dies, although more may be used. Steel cabinet is broom high, has large drawer, shelf, and container for punchings.

More than twenty different sizes and styles of dies are available for use with these machines.



Tandem hand-power punch handles jobs up to eighteen inches in between centers

Full information on these machines may be obtained from Challenge Machinery Company, direct or care of THE INLAND PRINTER.

SPECIAL TRUE SMALL CAPS for use with most intertype faces are now being cut. An example of the twelve-point Bookface with small caps is shown. Bookface, with italic, is now complete in all sizes from six-point to fourteen-point.

INTERTYPE CAIRO SMALL CAPS INTERTYPE CAIRO SMALL CAPS

Italic small caps are cut on the same matrix with the roman small caps, instead of the usual figures, as provided in regular fonts.

Cairo small caps are now available in light and bold in sizes from six-point to fourteen-point. Specimen lines of ten-point are shown. A new intertype booklet shows all sizes of Cairo in both light and bold. It consists of sixteen pages and contains many exhibits of appropriate use of this face for various kinds of printing, in suggested masses.

THIS paragraph is set in 12 Pt. Intertype Bookface with Italic and special TRUE SMALL CAPS

This new booklet and specimen sheets of the Bookface type may be obtained from Intertype Corporation upon request, direct or in care of THE INLAND PRINTER.

FASTER EXPOSURE in making offset plates and halftone negatives is possible with the new Heli-O-Lite open flame arc lamp, capable of 100,000 candle-power illumination. It is ideally suited to black-and-white and color printing or photography. It offers steady, dependable light, and is said to make exposures three times as fast as lower-rated lamps. A special switch is provided to cut amperage and candle power in half when desired.

The particular feature claimed for the lamp is that it will burn twenty-five to forty minutes without breaking, and the lamp requires trimming only once in five hours. There is considerable saving in carbons, which are used down to 2½ inches in length.

The new Heli-O-Lite has either telescoping or spring-balance standard and reflectors can be tilted, vertical, or swung horizontally to any position. Full information may be obtained from the C. F. Pease Company, in care of THE INLAND PRINTER.

A NEW RUBBER-SUBSTITUTE COATED press blanket has been produced, and uses Thiokol, which it is claimed does away with many disadvantages of ordinary rubber or pyroxylin-coated blankets used on presses.

The new blanket is said to be resilient, pliable, soft, and oil-proof. Because of its resistance to indentation, it avoids annoyance of "ghosting," light areas left on halftone impressions when type has indented blanket surface on a previous run. The Thiokol blanket also is said to be impervious to damage from gasoline, benzene, and other washing fluids.

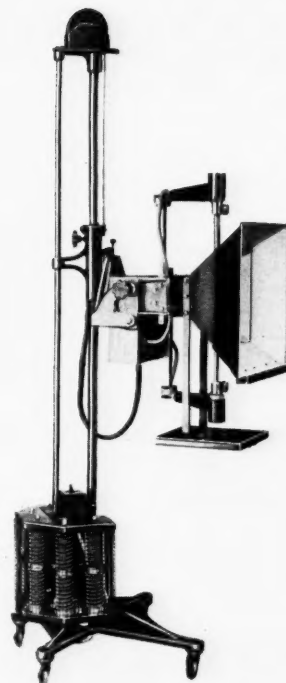
Another product made from this rubber substitute is "Vulcolastic" engravers' rubber for hand-cut plates. The surface is said to be especially fine and the material will not pit. A third product is "Tympan" sheets for use on direct presses of various types.

Thiokol is a new, synthetic product, differing widely from rubber in chemical composition, but having many properties similar to rubber. The processing of the raw material into usable form is similar to rubber, and it is cured with the same materials. Tests indicate that no chemical deterioration occurs over long periods of use, and it is insoluble to any of the usual solvents in use by the industry.

Further information about these new products may be obtained from the Vulcan Proofing Company, in care of THE INLAND PRINTER.

BIG BROTHER to the 10 by 15 Craftsman automatic press announced last year, the new 12 by 18 Chandler & Price automatic press embodies all features of the other model, with larger sheet size for broader capacity.

Rapid, accurate handwheel impression control, one-piece platen and platen-rocker save time in the makeready and platen adjustments. The four form rollers and two vibrators assure

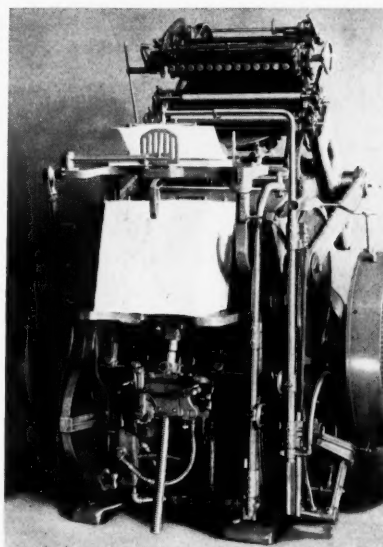


Heli-O-Lite open flame arc lamp develops up to 100,000 candle-power lighting

smooth and adequate ink coverage. Heavy, one-piece, cast base, oversize gears, shafts, and bearings maintain register and impression accuracy.

The Rice feeder handles anything from onion skin to heavy board. The press will print anything from 2½ by 4 inches to full capacity. Form and platen readily accessible; feeder is quickly adjusted to size and weight of sheet. The press can be hand-fed for short runs; offers 3,300 impressions an hour on automatic feed for some kinds of stock.

Full information on this low cost, high production unit may be obtained from The Chandler & Price Company, direct or in care of THE INLAND PRINTER.



Chandler & Price's new 12 by 18 press with its Rice automatic feed runs at 3,300 an hour speed

Hold Goudy Show in New York

Honoring Frederic W. Goudy on the thirtieth anniversary of The Village Press, which was founded in Park Ridge, a suburb of Chicago, the American Institute of Graphic Arts will hold a "Thirty Years" display of Village Press and Goudy material at the New York Museum of Science and Industry, located in the Daily News Building, New York City.

The exhibition will be open daily from October 23 through November 19. Week days, the display will be open from one to five each afternoon; Sundays, from two to five.

The opening night will be Institute night. Goudy and others are to talk. An interesting program is being arranged under the leadership of Melbert Cary, reports Paul A. Bennett of the Mergenthaler Linotype Company.

Noted Authority on Presses Dies

James Piggot, eighty-nine, an authority on the manufacture of printing machinery, died September 2 at home of his daughter, Mrs. R. H. Saunders, of Chicago. During his forty years of activity in the business, he worked with practically every type of printing machinery known.

In 1870, he assisted in manufacture of a two-color printing press, then a new thing in America. In 1871, he directed the building of a Chicago-Taylor cylinder press in the Holmes & Pyott Foundry, where he was an official, on which was printed the first edition of the Chicago *Tribune* after the fire of October 9. The paper came out October 11, indicating the speed with which the press was erected.

Device Lets Blind Hear Printing

A new invention by George Schutkowski, a German engineer, makes it possible for blind persons to read or hear ordinary printing. The machine makes use of the photoelectric cell.

A negative and a positive photo of letters or words are made. When projected on top of each other, the two completely cover, causing a break in the photoelectric circuit. Each print is placed on a drum, the negative reversed. An optical lens combination projects the positive a letter at a time on the windowed drum bearing the negative. When the proper letter in the negative is covered, light is shut off from the photoelectric cell, closing the circuit.

This stops the drum for a fraction of a second, starting electric current to a phonograph and loudspeaker. The record on the phonograph, synchronized, turns the print into sound. Thus the blind hear printing.

It is also possible to let the blind feel printing instead of hearing it. In this case the current moves letters of the Braille alphabet, fixed on levers. The machine is still in the development stage, but offers possibilities for the future.

Timmons, Noted Electrotypist, Dies

William T. Timmons, president of the Electrotypers and Stereotypers Association of New York, and regarded by associates as one of the best electrotypist finishers in the country, died on September 23 in Montclair, New Jersey. He was fifty-four.

Timmons learned the business nearly forty years ago. He joined the Lead Mould Electrotyping Foundry in 1911, became its president and held that office until the merger with Flower Steel Company in April.

Timmons is credited as being the first to use nickel solutions in making nickel-face electros. He installed nickel baths in the Government Printing Office and other plants. He was an authority on lead molds.

He was president of the International Association of Electrotypers for two terms.

His library on platemaking was said to be the most complete one in the world, and he had hoped to write a history of electrotyping and stereotyping. He was a member of the Grolier Club, American Institute of Graphic Arts, Metropolitan Museum of Art, the Medalist Society, Graphic Arts Square Club, New York Stereotypers Union and fraternal orders.

Inland Meets to Discuss Codes

The annual fall meeting of the Inland Daily Press Association in Chicago on October 17 and 18 will be limited to discussion of A. N. P. A. and printing codes, according to John L. Meyer, secretary. The Inland group is affiliated with the A. N. P. A. in writing and supporting the dailies' code. The regular board of directors' meeting will be held on October 16, the day before the convention opens.

Public hearings on the code in Washington were held on September 22 and 23, with resumption scheduled early in October in New York City. The change in scene is made necessary by the return of Deputy Administrator Lindsay Rogers to his classes at Columbia University on October 2. (He dislikes being called "professor.")

President Charles P. Butler, of the Inland association, advocated amending the hours limitation to permit forty-four hours in cities and forty-eight hours in small towns at the hearings. He declared that publishers are unable to live up to the code in full, as written, and objected to putting the stigma of the "wounded eagle" on their plants.

President Charles P. Howard of the International Typographical Union, and other union officials urged a thirty- or thirty-two-hour week, declaring that union printers have been working but 37½ hours weekly this year. At the same time, enemies of child labor protested the use of children, even for three hours daily, in delivering papers. Too, representatives of editorial workers asked a "new deal" for their colleagues, lest the entire program suffer from their disillusionment creeping into print.

Start Installing \$1,250,000 Presses

The work of installing the Chicago *Tribune's* thirty-four new Goss press units has begun. The new presses will cost \$1,250,000, expressing the "world's greatest newspaper's" belief that business is on the upward trend and that color printing will now be standard on all newspapers.

Three colors immediately and a fourth at a later date are provided for. The new machines are considerably heavier than the large presses they will replace, although much quieter, and floors and substructures are being strengthened.

Thirty-two of the units will comprise a tier extending a city block through the *Tribune* pressroom. Roller- and ball bearings for nearly all moving parts insure smoother operation. An oil-circulating system, and gears enclosed in oil-tight guards, are features of the new press units.

Bert Belyea May Lose His Sight

Bert D. Belyea, popular salesman for Samuel Stephens and Wickersham Quoin Company, was seriously injured when a truck demolished his car September 19 while returning to Boston from a vacation. He was taken to Massachusetts General Hospital, where it is said he will lose the sight of one eye, and possibly both. The company reports that, in that event, he will be kept on the payroll and receive full credit for all orders sent in by his many friends, thereby providing him with an income.

E. F. Schmidt Installs Offset

As a move to increase facilities, and to provide employment, directly as well as indirectly, E. F. Schmidt Company, Milwaukee, announces the installation of offset equipment to augment its present letterpress service.

This fourth major expansion in ten years rounds out the company's services to national accounts, E. F. Schmidt states. The previous moves included increase in letterpress equipment on two occasions and addition of a creative-advertising service three years ago.

Harry Armstrong, formerly with John Bornman & Son, Detroit, and well versed in offset production, has been put in charge of the new department. A fourth floor has been acquired to house the new department.

Offer New Folder on Cut-Mounting

So great was the demand for reprints of the article on cut-mounting which ran in THE INLAND PRINTER for May, 1932, that the Lanston Monotype Machine Company is offering all who are interested another folder on the same subject, written by Walter Graham, of Chicago. The suggestion is made that cuts mounted by this method should be glued to the base, since this makes alterations much simpler.

Gravure Printers Organize

Among those present in the code-making groups is the National Gravure Printers' Association, recently formed in Chicago.

Alfred B. Geiger, Chicago Rotoprint, is president; F. D. Murphy, Art Gravure Corporation, is vice-president; Martin J. Tiernan, same firm, is secretary-treasurer.

Arthur E. Cerre, John F. Cuneo, George F. Henneberry, Albert E. Winger, and Geiger are directors of the association.

Print Franklin Text at World's Fair

The first English text to be printed on the replica of the Gutenberg press, now on exhibition at A Century of Progress, is a text from Benjamin Franklin, most famous of early American printers. Done in the style of the Gutenberg forty-two-line Bible, it was composed in his Donat type by Otto Maurice Forkert, now in charge of the exhibit for the Cuneo Press, Chicago. The keepsake print is hand illuminated and printed on handmade paper.

Publisher E. H. Baker Dies

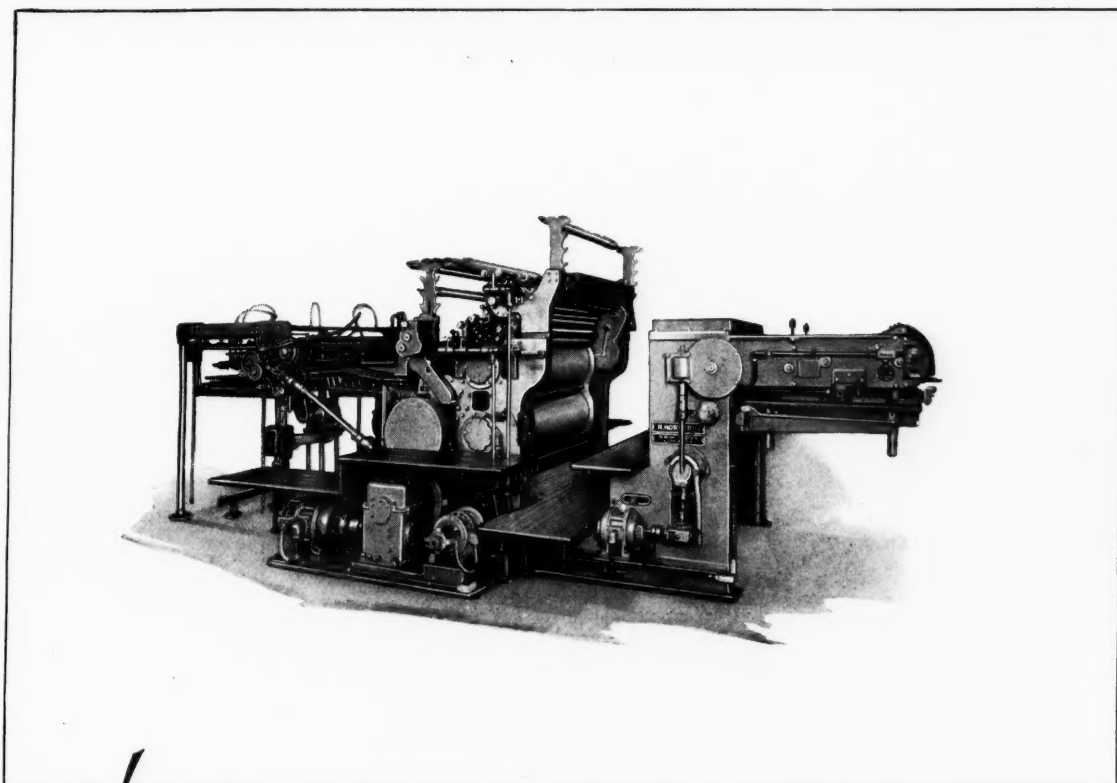
Elbert H. Baker, chairman of the board of the Cleveland Plain Dealer Publishing Company, died September 26 after an illness of one week. He underwent an operation the Friday before. Baker was seventy-nine.

The publisher had been active in the direction of the *Plain Dealer* since 1898, and was formerly connected with the *Cleveland Leader* and the *Cleveland Herald*. He had been an Associated Press director since 1916, and was a director of the American Newspaper Publishers' Association from 1907 to 1924, serving as president from 1912 to 1914.

He was noted as the backer of a group of city buildings on "the Mall," and as originator of a plan under which Mayor Tom L. Johnson arbitrated a traction war.

Schiller's Designs Are Exhibited

An unusual honor has been given to Albert Schiller, noted typographer. A showing of his decorative printing, made up of typographic ornaments, was held in the Art Center Galleries, New York City, for a week, closing September 30. Nearly all of the designs were used in advertising printing.



Another HOE SUPER-OFFSET PRESS *for*

THE EPSTEN LITHOGRAPHING COMPANY
of OMAHA

WITHIN a few months after the installation of its first Hoe Super-Offset Press, Epsten has placed a repeat order for a 41" x 54" single color Hoe Super-Offset Press. There could be no more sincere endorsement.

In accuracy of register at higher speed; in

the perfect control of water and ink distribution; in the engineering of every detail to assure permanent alignment, and the finest register, Epsten gains all those qualities which provide for maximum production of the finest quality. Hoe is truly "the world's finest offset press."

IRVING TRUST COMPANY... RECEIVER IN EQUITY FOR

R. **HOE** *General Offices*
138th St. and East River
New York City
& Co., Inc.
BOSTON SAN FRANCISCO CHICAGO

Please Mention THE INLAND PRINTER When Writing to Advertisers.

The INLAND PRINTER

J. L. FRAZIER, Editor

*The Leading Business and Technical Journal of
the World in the Printing and Allied Industries*

Western Advertising
CHARLES A. WARDLEY
205 West Wacker Drive
Chicago, Illinois



Eastern Advertising
WM. R. JOYCE
420 Lexington Avenue
New York City

Volume 92

OCTOBER, 1933

Number 1

Leading Articles in This Issue

Near Code Agreement	19
Printing When The Inland Printer Began	23
Serve Industry 50 Years With Benefit to Both	24
March of Lead Soldiers	25
The Parade of the Press	31
Pen Sketch of President Roosevelt Printed by Deep Offset	34
This Folder Sells Itself	37
Selling Printing by Mail Is Made Easy For You	39
Small Flat-Bed Rotary Succeeds in Test	42
Cost Guesses Never Pay Big Profits	52
Giving Too Much Service Drives Buyers Away	56
Says Press Costs Are Needlessly High	57
His Model of Linecaster Goes Through Motions	59
Plug Office Leaks in Costs	60
Consider Word Division as Practical Problem	65
Suggests Gravure for Stamps	65
Tells of Printing First Inland Printer Issue	67
New Machines in N. R. A. Parade	68

Regular Departments

Review of Specimens	43	Hell-Box Harry	63
The Open Forum	54	Practical Back-Shop Ideas	68
Editorial	61	The Pressroom	69
The Proofroom	63	The Month's News	72

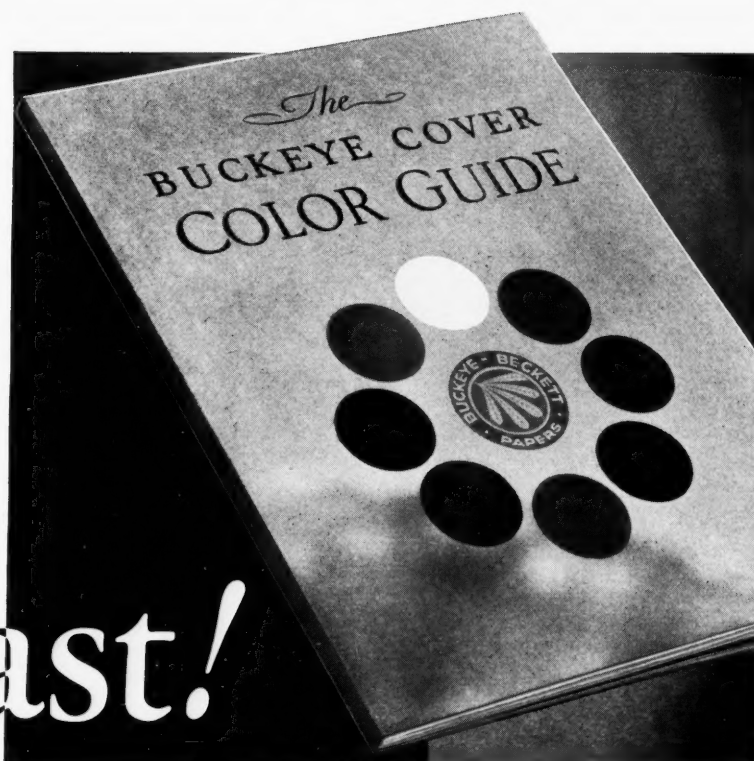
THE INLAND PRINTER, October, 1933, Volume 92, No. 1. Published monthly by The Inland Printer Company, 205 West Wacker Drive, Chicago, Illinois (Eastern Office, 420 Lexington Avenue, New York). Subscription, \$4.00 a year in advance; single copies, 40 cents. Canada, \$4.50 a year; single copies, 45 cents. Foreign, \$5.00; single copies 50 cents. Entered as second-class matter, June 25, 1885, at the Post Office at Chicago, Illinois, under Act of March 3, 1879. Copyright, 1933; by The Inland Printer Company.

ADVERTISERS IN THIS ISSUE

Name	★	Page
American Numbering Machine Co.		92
Badger Paper Mills		16
Barnes-Crosby Co.		84
Bauer Type Foundry		88
Beckett Paper Co.		5
Bingham Bros. Co.		85
Blomgren Bros. & Co.		94
Brandtjen & Kluge, Inc.		10
Burrage, Robert R.		78
Carborundum Co.		91
Challenge Machinery Co.		93
Chandler & Price Co.		12
Craftsman Line-up Table Corp.		94
Cromwell Paper Co.		Cover
Dexter Folder Co.		90
Embossograph Process Co.		79
Engdahl Bindery		84
General Electric Co.		8-9
Gilbert Paper Co.		6
Grove, Jacob R., Co.		92
Hammermill Paper Co.		89
Harris Seybold Potter Co.		82
Hoe, R., & Co.		95
Hood-Falco Corp.		84
Howard Paper Co.		11
Hux Cuts		84
Ideal Roller & Mfg. Co.		2
Intertype Corporation		Cover
Kimberly-Clark Corp.		3
Lanston Monotype Machine Co.		4
Ludlow Typograph Co.		1
Maxwell Paper Co.		83
Megill, The Edw. L., Co.		78
Meisel Press Mfg. Co.		92
Mergenthaler Linotype Co.		77
Monsen, Thormod, & Son		15
Morgans & Wilcox Mfg. Co.		84
Neenah Paper Co.		81
New Era Mfg. Co.		93
Northwest Paper Co.		13
Polk, R. L., & Co.		94
Redington, F. B., Co.		84
Richards, J. A., Co.		80
Riegel Paper Corp.		94
Scott, Walter, & Co.		84
Seybold Machine Co.		79
Stephens & Wickersham Quoin Co.		84
Sterling Type Foundry		92
Swigart Paper Co.		84
U.P.M.-Kidder Press Co.		88
United Typothetae of America		Cover
Vandercook & Sons		84
Want Advertisements		78
Webendorfer-Wills Co.		14
Western States Envelope Co.		7
West Va. Pulp & Paper Co.		86-87
Wetter Numbering Machine Co.		94
White, James, Paper Co.		79
Williams, Brown & Earle		84



FABER BIRREN



At Last!

A Guide to Color Printing which *REALLY GUIDES*

WE are happy to announce to the Printers, Advertisers and Commercial Artists of America the completion of *The Buckeye Cover Color Guide*.

For the first time in the history of the Graphic Arts, we believe, a work has been produced which is a truly practical guide to correctness and beauty in color printing.

The theory of color harmony, by analogy or contrast, is so simplified that it can be readily understood and applied by any printer, designer or advertising man. Abundant demonstrations support and clarify the text. Through the cooperation of the printing ink manufacturers of America all effects shown or suggested can be quickly and

faithfully duplicated in any part of America.

The author is Faber Birren, whom we regard as one of the world's foremost color authorities and who, we are proud to say, has accepted a commission as color adviser to The Beckett Paper Company.

With this book any printer, advertiser or artist can *immediately* and *unfailingly* secure correct color combinations without the expense and uncertainty of prolonged proving experiments.



A limited number of copies of The Buckeye Cover Color Guide is immediately available to printers, advertising agencies, advertising managers and commercial artists at the nominal price of \$1.00 per copy.

THE BECKETT PAPER COMPANY, Makers of Good Paper in Hamilton, Ohio, since 1848

Buckeye Cover, Beckett Cover, Ohio Cover, Buckeye Text, the New Beckett Text
Beckett Plater Finish Offset, Beckett Custom Book



FRANK J. SMITH

President of the United Typothetae of America for 1928-9, and elected for 1933-4 in recognition of his work as chairman of the National Executive Committee of Thirty-five. Frank, head of John P. Smith and Company, Rochester, New York, is shown working the Gutenberg press replica set up at A Century of Progress, in Chicago.



Resume Code Sessions

Conferences in Washington begin again after two-week rest.

Graphic-arts industries expectantly await action

WASHINGTON AUTHORITIES now recognize that the business of codification for the printing industry is a most difficult job. It is the hardest nut the N.R.A. has had to crack." This was how Professor Lindsay Rogers, of the Columbia University, New York City, deputy administrator for graphic-arts codes, described his job before the forty-seventh annual convention of the United Typothetae of America, held in the Palmer House, Chicago, on October 26, second day of the session.

Doctor Rogers, speaker at the convention, was introduced by Frank J. Smith, chairman of the National Executive Committee, who presided at the session of the U. T. A. convention at which the tentative draft of the code for the graphic-arts industries was presented for open discussion.

Rogers referred to the "rugged individualism" that characterizes the graphic arts as he has observed the leaders in action at hearings in Washington. He also referred to the code as a "formidable mountain" which the representatives of the various groups produced. As he made the remark, he pointed to the large graph on one of the walls, showing the proposed organization of some representative groups to administer the graphic-arts' multiple codes.

He then proceeded to speak on freedom of the press, a subject of no interest to his audience, composed of commercial printers.

At that time Chairman Smith announced that he had arranged for the various chairmen of groups in charge of formulating the tentative draft of the code for the graphic-arts industries to present their respective parts to the audience. The copies of the forty-eight-page pamphlet and small copies of the graph wall chart were distributed so that all might be enabled to follow the presentations. The approximate 18,000 words in the tentative code were divided into five parts: 1, Administration; 2,

Wages, Hours, and so on; 3, Maintenance of Fair Competition; 4, Schedules; 5, Appendices, as of that date.

E. W. Palmer, of The Kingsport Press, Kingsport, Tennessee, explained "Administration." Under this title, he explained, there are nineteen sections. He prefaced his remarks by saying that it was then eighteen minutes to twelve on the twenty-sixth day of October, and the code which he was describing was the one as of that time. He mentioned that so many revisions had been made during the five weeks of intensive effort, and previously, that it was necessary to refer specifically to the code as of a certain day and hour.

By means of referring to the printed tentative code, the wall chart, and the printed chart, plus Palmer's indications and expla-

Committee of eleven members. In addition to the eighteen trade groups, there are listed twenty-six as National Product Groups. Palmer explained that each product group had power to adjust the differences arising among members.

"The committee, in recognizing the interests of the divergent groups, wrote into the administrative part of the code provisions that would maintain autonomy and harmonious accord of the groups," reported Palmer. "Each group is to be given all the power it needs to function, but not too much power." He did not enlarge on this.

The four national compliance boards, it is proposed, shall operate under the national coordinating committee, thus: 1, National Relief Printing Compliance Board; 2, National Lithographic Printing Compliance Board; 3, National Intaglio Printing Compliance Board; and 4, National Service Compliance Board.

Five groups are listed under the National Relief Printing Compliance Board in the tentative code under examination.

The Commercial Relief Printing Industry consists of establishments within a metropolitan area, and also those commercial-printing establishments located in any non-metropolitan areas with business in excess of \$25,000 a year, besides other plants as described in Schedule A, Part 4, of the tentative code. This commercial group will recognize as its national code authority the National Executive Committee of the Printing Industry, appointed at the Chicago conference held July 13 and 14, 1933, functioning through the United Typothetae of America.

Non-Metropolitan Newspaper Publishing and Printing Industry consists of establishments which were, on September 18, 1933, members of the National Editorial Association, and other establishments doing less than \$25,000 volume of business annually, located outside of the metropolitan areas,

No effort to report on or analyze the provisions of the current crop of codes is being made in this issue of THE INLAND PRINTER, because all groups are agreed that, when sessions are resumed in Washington on November 1, considerable change will be made. It is generally conceded that basic principles agreed to already will be retained; much revision is forecast. The industry can expect to receive the code, bearing the President's signature, as a Christmas gift, with probable effective date early in 1934.

nations, the audience was fairly well able to unravel the apparently puzzling inter-relations and intra-relations of eighteen trade groups whose representatives constitute the four national compliance boards, which it is proposed will operate under the supervision of a National Graphic Arts Coordinating

with exceptions and additions as described in Schedule A, Part 4, of the tentative code. This group will recognize as its code authority the National Editorial Association.

Periodical Publishing and Printing Industry consists of establishments publishing, but not printing, periodicals, and this group will recognize as its national code authority the Periodical Publishers Institute.

The Book Manufacturing Industry will include all establishments engaged in one or more of the processes of book manufacturing, and has as its national code authority the Book Manufacturers Institute.

Metropolitan Daily Newspaper Publishing and Printing Industry includes all daily newspapers and/or the printing establishments which, on the effective date of this code, are members of the American Newspaper Publishers Association, its cooperating and affiliated regional organizations.

Under the National Lithographic Printing Compliance Board, establishments are listed whose national code authority is the Lithographers National Association.

Under National Intaglio Printing Compliance Board, gravure printing, steel, copperplate, banknote, and securities printing are listed for administration.

Under the National Service Compliance Board nine service groups are listed. These

groups are represented by American Photo-Engravers Association; International Association of Electrotypers; the International Trade Composition Association; the Trade Lithographing Plate Makers; Advertising Typographers of America; Association of Mounters and Finishers; Trade Pamphlet Binders; Trade Finishers; and Trade Miscellaneous Binders.

Palmer explained that the reason the National Products Groups were set apart was because those products might be done by any one of the three processes of printing, or by all of them. There are twenty-six of these items listed in the tentative code, and each group has its administrative agency.

The speaker did not read the other sections of the administrative part of proposed code, but referred to them by reading the headings. Nine paragraphs deal with complaints, eight paragraphs with appeals, and other paragraphs refer to unfair price quotations, special competition, executory contracts, penalty for violation, amendments, presidential powers and reservations, assessments for administrations, membership restrictions, monopolies, and effective date. The effective date is stated to be the second Monday after approval by the President.

Herman A. Fischer, connected with The Cuneo Press, Chicago, was introduced as

the chairman of the committee responsible for writing Part 2 of the tentative code, dealing with "Wages, Hours, and so forth." He said that the National Industrial Recovery Act made the work of the wage committee compulsory, while the work of other committees was optional. He made mention of the fact that he was surprised that his committee had less difficulty getting its report adopted at the Washington conference than did the stabilization committee.

Standard working hours in the proposed code are to be forty hours a week, with no limitation as to number of days or shifts a plant may operate.

Unskilled-labor- and skilled-labor hour rates are listed and range from 40 cents to \$1.00 an hour as the absolute minima. He further explained that in certain small communities two sets of wages may have to be paid, depending upon the competitive nature of the work done. In the event that a plant in a small community is equipped to compete with establishments in larger population centers, such a plant will be obliged to pay a higher rate of wages than a plant in the same community doing purely local business. The differential in the table of wages for the various classifications is as much as 25 per cent.

"I do not believe that price stabilization by direct action can be accomplished as well as by means of stabilizing through wages," Fischer said in explaining the purpose of the wage schedule proposed.

He reported that the provision was made in the tentative code for a commission of three disinterested engineers to be selected by the American Society of Mechanical Engineers, who shall be employed to make a comprehensive study, and to recommend rules governing complement of men on the mechanical equipment, which recommendation will be added to the code.

Elmer J. Koch, of Cleveland, and Oliver Wroughton, of Kansas City, Missouri, gave reports on Part 3, which includes accounting, cost-finding, and also unfair practices. Koch said that each national code authority and each product group was authorized to prescribe an accounting system, a cost-finding system, and that each establishment in the classification would be obliged to use such a prescribed system or its equivalent. He said that thirteen of the unfair practices listed were taken from the uniform paragraphs which the N.R.A. had prepared for use in codes.

Much discussion followed the introduction of the terms of "economic hour rate" and "economic value."

Wroughton explained that the "economic hourly cost rates" referred to in the proposed code were arrived at through analysis of results of accurate cost-accounting, and provided a base-line for cost-determination schedules. He illustrated the idea by



Roanoke World-News Photo

The first N.R.A. banner to fly in Roanoke, Virginia, was raised over the Stone Printing and Manufacturing Company. Mayor S. P. Seifert hoisted the blue eagle flag, nine by fifteen feet, which was made by women employes of the company. In left foreground are W. C. Stephenson and F. R. Hurt, directors; Former Governor E. Lee Trinkle; Charles E. Stone, director; Edgard D. Nininger and C. D. Johnston, N.R.A. officials; C. A. Hurt, director. The president of the firm, Edward L. Stone, was too ill to take part in the ceremony, although he was able to watch it and bear the speeches

referring to a plant that does a certain volume of business, whose rent is excessive for manufacturing purposes because it is on a main business street. In such a case, the excess rental rate cannot be properly charged as an item to determine the average hourly cost, hence the economic value would be based upon the normal rental for manufacturing quarters. He made reference to the inadvisability of basing sales prices on probable costs when the volume of business was lessened. In such cases, he said he found the "economic value" a stabilizing price factor. It was a high point of the discussion.

Vehement protests were filed against the price stabilization and administrative provisions of the proposed code by members of the Washington Typothetae present. William J. Eynon started the verbal fireworks by reading verbatim the contents of an 8 by 11-inch pamphlet, copies of which were distributed to the audience. Across the top of the outside were the words: "Your business life is threatened." Cartoons drawn by a professional newspaper cartoonist pictured possible dire results from the operation of the proposed code if and when approved. It reads, in part:

The stabilization- or cost-protection proposals submitted by the Committee of Sixteen, are objectionable because, while they attempt to establish economic-hourly cost rates, fair for a certain group of establishments, they specifically reserve the right to any plant able to show or claim costs below determined fair economic-hourly rates, to sell on its lower rates.

Any attempt to peg hour rates at a middle point for the majority of the plants, leaving the fewer lower-cost plants free to compete among themselves for the business of the higher-cost plants, will ultimately result in the progressive elimination of small plants, until a virtual monopoly has been accomplished, which is contrary to the provisions and intent of the Act.

The stabilization- and cost-protection provisions as proposed by the Committee of Sixteen would encourage unscrupulous competitors to evade the intent and purpose of this code through technicalities, manipulation of accounting records, and the creation of holding, operating, and selling organizations.

The National Industrial Recovery Act specifically provides, in Section 3, that codes shall not be designed to promote monopolies or to eliminate or oppress small enterprises, and shall not operate to discriminate against them. The President promised that the N.R.A. would benefit the 90 per cent of business that wanted to play fair, but as we interpret the proposed stabilization section of the graphic-arts code, only about 10 per cent of the printing plants in the country will benefit thereby.

The Committee of Sixteen, in Washington, has worked hard and long, but unfortunately the code they have produced specifically reserves the right only to the low-cost plants to sell below established rates. This privilege, instead of bettering conditions, actually makes them much worse.

THERE MUST BE A FAIR BOTTOM FOR PRINTING PRICES, ONE THAT SHALL BE OBSERVED BY EVERY PRINTING PLANT, WITHOUT EXCEPTION.

In the proposal read by Eynon, it was provided that minimum economic-hourly

Cut Gordian Knot of Red Tape!

FOR MANY WEARY WEEKS the graphic-arts industries have been impatiently waiting for an acceptable code to be written and to be given the President's approval. Conferences, seeking to bring about agreement between more than twenty groups, not to speak of labor and the N.R.A. officials, resume in Washington on November 1, with no indication as to when agreement can be expected.

THE INLAND PRINTER considers this a needless waste of the industries' time and resources; it regards the wearing burden as too heavy a cross to ask the industries' leaders to bear. THE INLAND PRINTER therefore subscribes to the following program, which has already been proposed to the N.R.A. officials, and urges its immediate consideration.

The Administrator has in his organization numerous bureaus and advisers, each dealing with one basic element of a code. Each receives a copy of a code as submitted, and makes recommendations for elimination of sections contrary to the law, and modification of others as required by common sense.

The Administrator should then invite the organization submitting the code to send two representatives to Washington to discuss the code with him and his advisers. Mandatory changes could be made without argument. All others can be settled—arbitrarily if necessary—during a conference lasting hours, instead of days, weeks, and even months. At the conclusion, the code is ready for the President's approval and for immediate observance by the industry.

The President has the power to change or amend codes at any time during the life of the National Industrial Recovery Act. A code arrived at in the manner suggested can become effective at once; its operation will indicate whether the code tends to effectuate the policy of the N.R.A. and whether it is fair to all concerned.

Public hearings, if these be deemed necessary, could be held after the code is in effect. Modifications based on the testimony at such hearings can be made if needed. The testimony at least will be based on experience, rather than theory, as is true of much present testimony.

The acts of all administrative agencies are subject to review by the Administrator and the President, and abuses arising out of administration of any code could be checked quickly. This is the individual's safeguard.

Under this plan, codes for every industry could be approved and operative in thirty days. Much uncertainty would be removed, adjustments be hastened, and business would revive more quickly than under the present cumbersome procedure. Business men everywhere recognize the inability of any one industry to make headway as long as a competing group is not codified.

No industry is making full, complete provision for enlarged operations expected under the code until it knows what its code will require of it. Considerable unemployment could be eliminated, tremendous buying power could be released, industry could make a great sweep forward if some such plan was adopted to cut the Gordian knot of red tape which is stagnating the agreement on and the approval of some 700 codes for as many industries.

cost rates and production schedules and the methods of application shall be compiled, below which no person within that zone shall sell or offer for sale any of the products or services "in or for delivery or rendering in said zone or region."

Eynon then read excerpts from letters the Washington Typothetae had received from printers' groups from Brooklyn to El Paso. He called upon Oscar T. Wright, also of Washington, to carry on the protest.

"I find myself apparently a part of the code which I am now publicly protesting," Wright said, "but I have consistently registered my protests as a member of the Committee of Sixteen. We in Washington know what the code will do—not for you, but to

you. Washington printers can live under any code you can live under, and they can die as peacefully under such a code as you can die under."

Frank R. Wilke, of Milwaukee, jumped to his feet and offered a resolution that the U. T. A. record its opposition to part of the code, but President Weyl ruled him out of order on the ground that the meeting was not strictly one of U. T. A. members. Weyl explained that the Typothetae represented a large divergent opinion, and he reminded the audience that U. T. A. was but a part of the National Executive Committee of Thirty-five, and that the National committee was but a fractional part of the whole graphic arts represented at the hearings.

After a protesting speech from Wilke, Eynon was again recognized by Chairman Weyl. Eynon requested that the proposal be voted upon that the question of protest might be referred to the resolutions committee. By a majority of the numerical vote, this proposal carried. Discussion on it was then closed for the day.

One of the printers in the audience protested against the Washington proposal by declaring that he, a small printer, would be

obliged to solicit business only in his home town under its provisions.

"The Washington plan will build a fence around Washington and other cities and we small-town printers will be outside the fence," said this printer. "I am opposed to the Washington plan."

At the executive meeting on Friday, the proposition of the Washington Typothetae was referred by a dollar vote to the National Committee of Thirty-five.

FRANK J. SMITH IS ELECTED PRESIDENT OF U. T. A.

FRANK J. SMITH, Rochester, New York, chairman of the National Executive Committee, was unanimously elected president of the United Typothetae of America at the closing session of its forty-seventh annual convention held in Chicago, October 25 to 27.

John R. Demarest, New Haven, Connecticut, was reelected first vice-president; Raymond M. Havens, Kansas City, Missouri, was elected second vice-president, and Albert W. Finlay, Boston, was elected third vice-president. B. B. Eisenberg, Cleveland, was elected treasurer to succeed G. Frederick Kalkhoff, New York City, who had held the position for many years.

Four directors were elected for a three-year term as follows: George T. Lord, New York City; C. William Schneidereith, Baltimore; William T. Greig, Minneapolis; and Harold P. Winchester, Albany, New York, elected last year for a one-year term. Albert C. Held, Pittsburgh, former third vice-president, was elected to the board of directors for two years to fill the unexpired term of B. B. Eisenberg.

Provision for further expansion of the U. T. A. was made by revisions in the constitution stipulating that fourth and fifth vice-presidents shall be elected or may be appointed, that an executive vice-president shall be appointed, and that the board of directors, now consisting of twelve elected members and three officers, shall be composed of "the president, the first vice-president, the executive vice-president, the four vice-presidents, the treasurer, and eighteen other members elected from the membership, six of whom shall be elected each year for a term of three years."

Thus the board will consist of twenty-six members instead of fifteen. While the convention did not elect the extra officers, it did empower the present board to appoint them.

Under the new set-up, the executive vice-president "shall be the executive officer in charge of the headquarters of the association, and shall perform such other duties

as the president and board of directors may designate. Under the president, he shall be the administrator of all the association's affairs, and shall assist that officer in the performance of his duties."

President Julius Weyl called the convention to order at 9:30 a.m. October 25. The usual addresses of welcome were not given at the opening hour because Dean William H. Spencer, School of Commerce, University of Chicago, desired to leave early. His address, "N.R.A. and the Business Man Today," was loudly applauded, after which the printed program again was followed.

William H. Sleepeck, the president of the Master Printers Federation of Chicago, gave a welcoming address, during which he said the U. T. A. was born and cradled in Chicago back in the eighties.

Rufus C. Dawes, president of A Century of Progress, was escorted to the platform by T. E. Donnelley, president of R. R. Donnelley & Sons Company. Dawes was introduced by President Weyl as a man who had the initiative and courage to go ahead with A Century of Progress Exposition in the face of the worst depression known. In his welcoming speech Dawes referred to the success of the fair and the purpose back of it.

John R. Demarest, U. T. A. first vice-president, responded to Messrs. Sleepeck and Dawes on behalf of the visitors.

In his annual report, President Weyl referred to the vain attempt to carry out the plan of working out the ideas promoted at the Cincinnati convention last year.

"Our committees, your directors, and our staff worked energetically with branches of the allied trades," Weyl said. "Legal decisions from attorneys finally convinced us that whatever was practical was illegal and whatever was legal was impractical. So, after all our work, expense, and trouble, we found our position justified and further effort in this direction was abandoned."

"Our experiment, however, again established one fact which had previously been demonstrated in the past; that is, that the

Typothetae is the only organization in all America which enlists sufficient support to properly develop any national or international proposition."

President Weyl then reviewed the work of the U. T. A. toward the formulation of a code for the printing industry. In this connection, he praised the work of Frank J. Smith, chairman of the committee of thirty-five, other printers, John J. Deviny, secretary, and members of the employed staff of U. T. A. headquarters.

Referring to the "sinews of war," Weyl said: "Effective organization work requires funds. These funds have, for the past forty-seven years, been forthcoming in a sufficient amount to do, in a proper way, the work of the U. T. A., and any plan which is based upon merely nominal dues will mean that the services rendered will also be merely nominal, which means that it will be useless. The sinews of war, or in other words our annual dues, must be kept at a point where the necessary activities can be sufficiently well conducted to make membership in the U. T. A. a valuable franchise."

Reports of departmental chairmen were given as follows: B. B. Eisenberg, chairman of the educational committee; John Demarest, chairman of marketing committee; James Rudisill, chairman of production-engineering committee.

At the concluding public session on Friday, the subject of "Accounting and Cost Ascertainment" was discussed, with Oscar T. Wright, Washington, serving as chairman. In addition to those already quoted, Dennis A. Sweeney, Indianapolis, gave an address on "Ratios—The Financial Stethoscopes Which Provide the Means for Diagnosing the Business Ills."

Resolutions offered by Toby Rubovits, Chicago, who was chairman of the resolutions committee, and also chairman of the Chicago convention committee, included one which indorsed the provisions of the Code of Fair Competition for the Printing Equipment Industry now before the administrator in Washington. This resolution of indorsement stated in its preamble that the equipment code, if adopted, would eliminate many of the existing evils of the industry, because it proposes (1) to reduce irresponsible competition by discontinuing the practice of placing machinery and/or equipment on trial; (2) to remedy the so-called trade-in evil by preparing and adopting a list of maximum trade-in allowances; (3) to establish a plan of issuing scrip payments for any unused printing machinery, which may be taken advantage of by those who wish to do so. Statements also appear in the resolutions to the effect that the terms of sale proposed in the equipment code, in principle, have been approved by the United Typothetae of America at the

previous annual conventions, "that the said code has been approved by a number of employing printers' associations, among them local branches of the U. T. A." Provision was made that a copy of the resolutions be forwarded to Malcolm Muir, the deputy administrator, Washington.

Importance of educational functions in the printing industry were stressed in a resolution, and, mindful of the danger of overlooking their importance "in the face of new challenging problems," the convention went on record as recommending "to all international, national, and local organizations of employers and craftsmen the active maintenance of educational activities and the support of new projects that may be developed to meet the needs of changing conditions." An article stressing the need of such educational work and pointing out the weakness of present effort in that direction appears elsewhere in this issue of *THE INLAND PRINTER*.

Another resolution thanked the Chicago Club of Printing House Craftsmen for the loan of "an interesting exhibit of processes and materials of printing." This exhibit, which was first shown at the recent convention of the International Association of Printing House Craftsmen, consisted of sixteen large cases, the contents of which visualize manufacturing processes of materials used in printing. A special exhibit showing the steps taken to produce plates used in the offset process of printing, supplied by the Lanston Monotype Machine Company, was also shown by the club.

The approaching completion of the new Franklin Institute in Philadelphia, "which lends special significance to the next anniversary of Benjamin Franklin's birthday," was the subject covered in another resolution, which urged local typographers to participate in a proposed national hook-up of radio broadcasting stations by engaging speakers for the occasion.

Resolutions of appreciation were adopted concerning printers of Chicago "for their cordial welcome and their friendly interest"; speakers who addressed the convention; officers and directors of the U. T. A., "and the members of the various committees who so effectively performed the duties assigned to them—to complete the work of preparing the Code of Fair Competition for the Printing Industry."

The "loyal, devoted, and indefatigable service of the headquarters staff in attending to the details involved in the work of preparing the code" were also commended.

Information obtained at the conclusion of the convention was to the effect that 350 persons had registered by paying \$5.00 each. However, the attendance during the code discussions was twice that number as no registration was required of visitors.

SPECIALIZED ASSOCIATIONS DISCUSS CODE PROBLEMS

SEPARATE CONVENTIONS were held in Chicago by various groups in the graphic arts during the week of the U. T. A. convention. The fourteenth annual convention of the Employing Bookbinders of America and the first annual convention of the Book Manufacturers Institute were convened as a joint session.

Each group discussed the proposed basic code of the graphic-arts industries and its possible relation to itself. In addition, each discussed the provisions of its own code and the probable methods to be employed in policing its own industry. Regret was expressed that the basic code had not been adopted and approved, so that definite action might be taken at the convention.

Also, officers were elected for the ensuing year by each association.

Herman Lewis, of Detroit, was elected president of the International Trade Composition Association, and Arthur Meyers of Philadelphia and James Howe of Toronto were elected as vice-presidents; John Fuhrman of Pittsburgh was elected treasurer, and John J. Deviny, of Washington, was reelected secretary.

Much regret was expressed by the trade compositors over the absence of Frank M. Sherman, of the Lanston Monotype Machine Company. Frank has for years rendered valiant service in carrying along the work of the association, and as a wise counsellor has done much to advance the interests of the trade compositors.

Members were relieved, however, to hear that he is recovering from the illness which prevented his attendance.

Withdrawal from all connections with the U. T. A. was voted by the Advertising Typographers of America at its convention. Future conventions therefore will be held at a time and place to be decided by the board of directors, regardless of where the U. T. A. holds its convention.

E. M. Diamant, of New York, was reelected as its president by the Advertising Typographers of America; Kurt H. Volk, of New York, was elected first vice-president; George Willens, of Detroit, second vice-president; Perry Frost, of New York, treasurer, and A. Abrahams, of New York, secretary. Provision was made in the constitution also for the establishment of four zones, with a representative from each zone to sit with the board of directors and help administer the code if, when, and as finally adopted and approved.

No specific information was given out by Jesse M. Vollmer, secretary of the Employing Printers of America, Incorporated, in

regard to discussions that took place either in the meeting of the board of directors or at the executive meeting of the membership. A hint was given in the bulletin of the organization calling the meeting, designated as its twenty-second annual meeting, over the name of President Newton C. Brainard, who said in part: "The open-shop employer today is starting a voyage of which no one knows the final port. Not only is the destination unknown, but also the course. Every day it shifts. Landmarks mean nothing. If seen, they are deceptive. Previous experience is of little or no help."

Brainard, who hails from Hartford, Connecticut, was reelected president; Bruce P. Shepherd, of Nashville, as vice-president; Morris W. Davidson, of Louisville, treasurer, and J. M. Vollmer, secretary. Six directors were reelected to succeed themselves for three years. They are: Frank C. Clemens, of Houston, Texas, Thomas E. Donnelly, of Chicago, George R. Dorman, of Pittsburgh, A. W. Finlay, of Boston, William Pfaff, of New Orleans, and Bruce R. Shepherd, of Nashville.

All of the officers and directors of the Book Manufacturers Institute, Incorporated, are reelected. This organization, which was formed by the Employing Bookbinders of America to be the national authority in the administration of the code governing their business, has its headquarters in New York City, with O. H. Cheney as administrator. Arthur E. Barter, of Norwood, Massachusetts, was reelected president; Robert O. Law, of Chicago, vice-president; Raymond E. Bayliss, of New York City, treasurer and Joseph S. Wesby, of Worcester, Massachusetts, secretary.

Don C. Brock of Chicago was reelected to the presidency of the Employing Bookbinders Association. Joseph S. Wesby of Worcester, Massachusetts, was elected vice-president. Two vice-presidents returned to office again are George B. Moore, of Baltimore, and Nathan H. Shrifte, of New York City. Others reelected were: C. A. Merschon, Brooklyn, treasurer; M. De Witt Vail, Binghamton, New York, secretary, and A. G. Watson, New York City, as executive secretary.

At the convention of the Advertising Typographers, President Diamant pointed out that in every era type faces seem to reflect the mood of the times. He said that the N.R.A. emblem was a direct outgrowth of the depression and that the near future would probably see a revival of heavy, solid pages and black types, such as Cooper Bold and Cheltenham Bold.

Declaring that the demand for this sort of typography will be quite strong during the coming months, he added that it was his belief that it would be only temporary.

A trend toward more classical designs in type was also discussed, but Diamant declared that this, too, could only be regarded as a temporary move.

Fred Farrar, Typographic Service Company, New York City, discussed advertising typography of retail stores. He said that the trend is more and more toward more intelligent use of type to express the personality of the store, but that progress along this line is slow.

Pointing out that stores can gain by suiting type faces used to the class of prospect (according to the publication) and so improve sales totals, he said it need not mean type disorder.

★ ★

This Month's Cover Won Prize

For this month, *THE INLAND PRINTER*'s cover design is the second-prize winner in its recent cover contest. It is by Otto Maurice Forkert, Evanston, Illinois.

Forkert is an instructor in typographical art at the Art Institute, Chicago. He has been director of the Gutenberg Press exhibit at A Century of Progress all summer. Prior to that, he was an instructor in the R. R. Donnelley & Sons training school.

Forkert won the \$500 award offered by *Architectural Forum* last year for redesign-



O. M. FORKERT

ing its format. He has been taking prizes in various typographical contests for several years since coming to America.

He came here from Zurich, Switzerland, and was graduated from the Graphic Arts Academy there in 1919. He worked for the Art Institute Orell Fuessli, Zurich, and for

leading firms in Lausanne and Geneva until 1922, when he came to America to visit a brother and to study English.

He attended the Mergenthaler Linotype School and the Chicago School of Printing, graduating in its first class, 1925. He then worked for several Chicago concerns for a time, later becoming an instructor at the Lakeside Press school.

Nine judges gave the design points, although several commented on the fact that the type was not set in the stick as it really would be. However, it would be necessary to use reverse type to get the proper effect, and such type was not available.

This month's cover is the fifth of the contest entries to be used full size on the front of *THE INLAND PRINTER*, thus giving printers an opportunity to study the designs in actual size, and in combination with the various kinds and colors of stock (which play an important part in the complete cover picture).

In this way, printers are given an opportunity to study how the designs will work out on pieces they may be planning. While the reduced reproductions shown served as a good source for cover ideas for booklets, house-organs, and so on, the full-size covers offer much technical help on actual production of printing.

Of equal interest to printers is the showing of high-ranking posters appearing on pages 26 and 27 of this issue, an excellent guide to good layout.

Praises 50 Years of Trail Blazing

FIFTY YEARS of outstanding service to the printing industry call for congratulations, according to H. J. Payne, secretary of the Associated Business Papers, Incorporated. He offers them in a letter dated October 6, in which he recalls *THE INLAND PRINTER*'s trail-blazing for the industry on numerous occasions, as follows:

In 1883, when the founders of *THE INLAND PRINTER* decided to initiate publication, they were pioneering. Comparatively few of today's strong business papers were in existence then. Mighty few trails had been blazed for the rendering of the highly specialized type of reader service upon which such papers as *THE INLAND PRINTER* must depend for success.

It is my personal opinion that continuance of that pioneering instinct, in those of you who have been carrying on this publication in recent years, accounts for the sturdy character of your publication as it passes the half-century mark.

It is unfortunate that we cannot weigh in exact terms the full influence of such publications as yours in leading thought of executives in the business. Certainly every process, every bit of equipment, every successful method for handling the business details involved in doing printing at a profit has become accepted through the trail-blazing activities of papers such as yours.

So it is that no small part of your service to readers has been the provision of a medium, in which advertisers could answer the vital questions uppermost in reader's minds when, having accepted new ideas or practices, they set out to put them into effect.

Times are not good today. It would be my belief, however, that at a time when there seems likely to be a leveling of labor costs throughout the industry, the need for more efficient methods and equipment, as a means for maintaining a competitive advantage in profit making, is even greater than it has been in the past. In a period when clear thinking is most difficult, when the basic economics of every business are undergoing change, certainly there is a plus value in the trained fact-gathering and fact-interpreting functions of such papers as yours.

With your record what it has been in the past, there can be no question that the challenge of the present will be met, that you will succeed in making *THE INLAND PRINTER* even more indispensable in the future.

It seems altogether fair to expect that the record of *THE INLAND PRINTER* during the next half century will be even brighter than has been its record for the fifty years just ended.

—H. J. PAYNE, Associated Business Papers, Incorporated.

BADLY TRAINED MEN RUIN MACHINERY'S BENEFITS

By W. N. P. REED

TWIN horrors, for generations, have constituted the star performers of the master printer's nightmare—cut-throat competition and the inefficiency of labor. The eagle of the N.R.A. promises an escape. But when the new deal becomes a recognized actuality, the millennium will not have arrived. The following ponderables will be awaiting solution:

1. Our industry is overmanned to saturation with a mediocre type of workers.

2. The skill of these workers and their general average of intelligence have deteriorated progressively in the past two or three decades, degeneration of skill being caused in part by specialization, mechanization, and neglect.

3. Further infiltration of the unfit, the unskilled, and the untrained must be prevented by the industry.

4. Practically no facilities for training and educating apprentices and printers exist within or without the industry.

5. Teaching is a profession and printers who lack the qualifications of teachers cannot develop a continuing supply of competent journeymen and craftsmen.

6. Existing and further specialization in all industry will require drastic reformation of defects now hampering printing.

And except for a few shining examples, "printers" have become extinct. In their place, this generation is served by a horde of heterogeneous specialists in "front office," composing room, pressroom, bindery, and as salesmen out in the field.

Overlooked in Codes

Drafts of N.R.A. codes sent in for Government approval make no provision for setting up machinery for absorbing into the industry, trade, business, or profession concerned a steady flow of primary, raw-material personnel, essential to the maintenance of sufficient staffs for efficient, economical, and continuous operation.

Our technologic unemployment, we all ought to realize, has flowed, in large measure, from the development and utilization of labor-saving machines. Sociological unemployment, the result of changes in fashions and industrial demands, has oppressed the printer little, if at all.

The competition of tomorrow will inhere in the quality of the service provided, not in its price or cost. Herein lies emancipation, but not the solution of inefficiency.

Employers must be taught value of educating all workmen from ground up as means of achieving economy and eliminating waste

Unless control of the supply of men and women, destined to comprise the future personnel of the printing industry, be directed at the source, conditions cannot improve to any appreciable extent.

Those who have possessed both opportunity and an inclination to study existing conditions in the printing and publishing industries have become acutely conscious of the existence of these difficulties:

First, totally inadequate and unsatisfactory training of apprentices and journeymen, operatives in composing room, also in pressroom, and bindery.

How Executives Are Chosen

Second, haphazard selection of executives, such selection often being based on considerations that leave efficiency, experience, and personal fitness for the job, as to temperament, training, and experience, out of the equation.

The printing and publishing industry of today not only needs adequate training

and preparation of apprentices, scientifically developed, in accordance with the methods and the principles of sound and proved pedagogics and of vocational guidance, but training for foremen and superintendents—indeed, also for the chairmen, organizers, walking delegates, and union officials generally.

Except in a few large centers in which schools are maintained, supported by the community or by coöperative contributions by organized employers and by organized workers, those who decide to break into the printing business must, as the saying goes, "steal their trade."

Apprentice Is Ignored

In commercial shops, in establishments which specialize only in the production of books and magazines, in newspaper offices big and small, no one has either the time or the inclination to teach the aspirant how to set type; how to operate linotype, intertype, monotype, or ludlow; or how to make up newspaper or magazine pages; how to impose forms; how to read proof and revise; how to correct type; how to run presses; how to bind or mail.

By trial and error, by being hired and fired (until the boy or girl learns, finally, how to acquire enough skill to avoid being discharged), by pull and nepotism—and worse, sometimes—sufficient ability is attained to warrant some sort of classification. With such equipment, so acquired and possessed, the stream of new blood, essential to the industry, has had to be content even in this day.

Other Industries Suffer

In connection with the foregoing, we must face the fact that existing training in the arts and techniques of practically every trade and business is as chaotic as is the procedure of making printers, and the result is consequently unsatisfactory and wasteful. Of course, the hard-boiled practical man (who got us into the present mess) will have small patience with a system of training designed to bring the printer into the category of professional men, and so, when he must have an executive for a post, high or low, instead of finding a man fully competent, must make a compromise.

For key positions and the higher executive jobs, men that know modern business

★ A COPY SUGGESTION ★

Your printing

... all of it and of every kind you use, from letterheads to your mailing pieces, should not only represent you or your firm, and the kind of business you are in, but it should be in keeping with the quality and character of the merchandise you offer. The more nearly your printing is truly appropriate, the more effective it will be.

★

Rolling Printing Company, of St. Louis, tells its customers some simple, pungent truths in this

methods and procedure are as essential in the printing industry as in banking, insurance, or merchandising. Under the existing setup they cannot be had, and the result is so pitiful as to become humiliating. Among scores of other objectives, the so-called Hoover Research Committee on Social Trends recommends "radical changes in educational institutions to conform to our modern industrial, economic, and social conditions."

To inveigh against the constant stream of new, weak blood, which in the guise of printers constantly seeps into the industry, untaught, unwanted, and in surplus supply, is just to get nowhere. No one can diminish it or stop it under existing conditions; and it becomes competitive with "front office" and with journeyman alike.

Makes Bad Competitors

The sort of person who will take a job of printing for less than the cost of the paper on which it is printed—just to get the job—would not be or become that sort of a rugged individualist if he had been caught young and educated to be a printer.

Wisdom counsels a frank recognition of these facts, as a preliminary to the creation of methods to establish a better order. That lack of training and of educational facilities which develops narrow, hopeless specialists must be overcome before some change for the better can become possible. Efficient, competent men, with pride in their work and respect and reverence for the art of printing, can be obtained by education.

No one alive to the significance of the record of the last four years can now entertain even the semblance of a doubt that reorganization in the printing industry, thorough to such a point as may be essential to assure efficiency and the attainment of all objectives, is "just around the corner."

In its relation to printing and publishing, such reorganization should start with the man-material built into the foundation structure from the bottom. Unless, however, the needs of the future be recognized, and sure means and methods for their orderly and effective establishment be contrived by those now in authority, the wasteful lack of methods must continue to dominate the destinies of these associated industries.

That the printing industry possesses no adequate system of apprentice training and education must be admitted as a pre-

liminary to the erection of a method of personnel development. This must be co-operative to be fully successful. No one-sided endeavor can assure results.

Guild Idea Predominates

Significant of the lopsided development of our educational system is the fact that, whereas, traditionally, facilities for knowledge of the learned professions have been provided by kings, the state, and the community, from time immemorial, instruction in the equally indispensable arts and crafts has received little or no public support and so has proceeded largely on the father-to-son basis. To make printers is just as surely the business of the community, the state, and the nation as is the training of doctors, lawyers, bankers, and aviators, all of whom are required to be licensed by the state before making business contacts with the public—and not any of whom can function without the printer. To their great credit, must be recorded the fact that, of all artisans and craftsmen, printers, and they alone, both masters and workmen, are almost singular in providing organized and permanent sources of instruction and learning in the several branches and departments of their industry, even if these be few and futile.

Though about two thousand schools on this continent essay to teach printing, only

one institution of higher learning concerns itself with printing as such and with the education of printers who, on the completion of their studies, may be accorded the status of artisans and professional men. This source of instruction in printing is the Carnegie Institute of Technology, of Pittsburgh, at which school a degree course is provided. The curriculum of that course (Bachelor of Science in Printing) embraces the following studies, in the respective collegiate years noted:

FRESHMAN YEAR

English	Introduction to Printing
General Chemistry	Lettering
Hand Composition	Mathematics
Hygiene	Physical Training (or R. O. T. C.)
Industrial History	

SOPHOMORE YEAR

Advanced Typography	Physical Training (or R. O. T. C.)
Applied Psychology	Platen Presswork
Chemistry	Proofreading and Copy Preparation
Economics	Sketching and Design
Elementary German	Typewriting
English Composition	
Introductory Psychology	

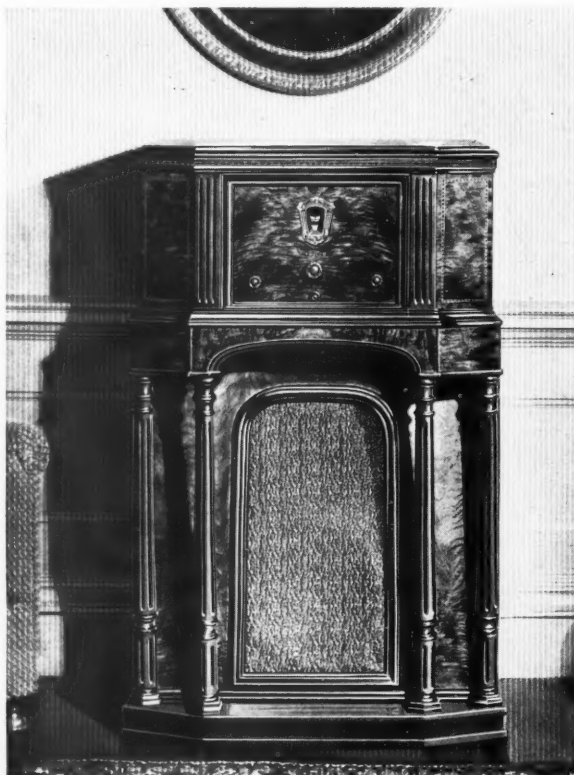
JUNIOR YEAR

Accounting	American Government and Politics
Advanced Typography	Banking and Credit
Allied Processes	History of Printing
Cylinder Presswork	Layout and Design
	Machine Composition
	Merchandising and Distribution
	Printers' Cost Accounting
	Scientific German
	Specifications and Letters
	Survey of Printing Industry

SENIOR YEAR

Advertising Design
Commercial Law
Cost Finding and Estimating Problems
English Literature
Estimating
Financial Organization and Management
Fine Printing (elective)
Industrial Management
Merchandising and Distribution
Personnel Management
Printing-plant Management
Printing Production
Public Speaking
Senior Thesis

Of course, many employers of the "old school" will scoff at the notion that a printer should possess the intellectual equipment implied by the curriculum here presented, but, as to that, it must be recognized that the "old school" methods are not suited to present day conditions, and, moreover, a printer properly trained for his job, should be able to do every sort of work performed in the department to



Special background treatment emphasizes the radio, adds a note of art. Just one of a number of things a photoengraver can do to improve a halftone. From the Chestnut Street Engraving Company, Philadelphia

which he may be assigned and, in addition, be ready for an executive post when the call of responsibility comes.

In general, because of inadequate support and direction, and in part because of legal and even of trade restrictions, results in the line of education in printing are highly unsatisfactory, though the existing machinery at least provides the nucleus from which may be created a systematic and satisfactory method of developing the many varieties of trained men and women required by the printing business.

New York Offers Courses

Though Pittsburgh is the only center of the printing industry that affords opportunity for the study of the graphic arts as a degree profession, printers of New York have shown most commendable efforts to provide facilities for advanced studies in printing and publishing. Not only do employing printers in New York cooperate with the typographical union and the Hudson Guild in maintaining a school, which has functioned for many years and which has graduated perhaps an average of 100 students annually for more than a decade, but advanced work in ten subjects is given in classes conducted by the New York Employing Printers Association, at 461 Eighth Avenue, and a dozen practical as well as academic courses in the highest branches of the art are given at New York University. But, withal, not sufficient co-ordination has been attained to warrant the kind of work provided by Carnegie.

New York City, however, is no printer's paradise. Probably in no other community does there exist an equally bewilderingly chaotic system of printing instruction. One of the most serious handicaps to the efficient teaching of printing in Greater New York is the application, by state law, of an ancient regulation respecting the licensing of teachers—a rule made long before vocational guidance and extension work were thought of by educators—one that sets an age limit on teachers seeking licenses.

Goudy Not Eligible

Were Frederic William Goudy, John Henry Nash, Bruce Rogers, or Daniel Berkeley Updike to apply to the Board of Education of New York for a license as teachers of printing, they would be refused, whereas, any youngster who could pass the examination would be duly licensed. This condition will be corrected in due time—as are most stupidities and abuses; but, for the present, the prohibition excludes mature experience and demonstrated ability, and exercises a stifling and benumbing influence on progressive and technically adequate achievement.

In connection with all these intricate problems, the thought must be kept in

Special Memorandum for 1934

ALL YOUR LIFE you have been depending on God, or chance, or luck to provide you with an efficient, highly trained, worth-the-money printshop personnel.

You sometimes—properly—go in debt to buy the most modern and superior machines. You have been taught to despise and discard obsolete, cost-eating equipment. In machines, you want the most up-to-date devices available. Without the best, your chance of getting a fair break of such business as is to be had is slim; and you sweat in vain.

But, when it comes to *men*, you are not so particular. A buyers' market offers little of security or satisfaction if that which is offered for sale is not worth even a minimum price.

Now is a good time (there never was a better one) to face the fact that God and Nature do not make printers. They supply the raw material. You have learned how raw such material can be. The selection, training, and development of the artisans of the printing and publishing industries of the future are up to you and your business associates. You may dodge the responsibility and take the consequences—but something seems to be telling all of us that the season for dodging has come to a definite finish.

Assumption of leadership at such a time as this is a privilege that should inspire and ennoble the duty of the hour.—W. N. P. REED.

mind that by a continuous—even if necessarily slow—advance in education, and in the general culture which it should connote, the crudities and deficiencies responsible for the unsatisfactory conditions will become worn down and eventually will be eliminated. All that is needed to start a coordinated local campaign is the appointment of a small committee from the employers' group to investigate facilities and possibilities and to make recommendations and devise plans and methods of procedure. When the time arrives that such activities have become national in scope, a degree of standardization in technical matters may become practicable that will save to our industries great sums annually by improved practice and efficient technique.

In every community in which printing is a major industry, the existing industrial conditions should present an opportunity for much-needed and highly promising co-operative endeavor. Leadership may be expected from (and should be assured by) management, representing, as it does, the capital structure on which, under our economic setup, industry must function. A substructure, sound and technically ade-

quate for the human foundations of our industries, should be built in this period of change and evolution, so that in the years to come, existing wastes, handicaps, and misfits in men and methods may be obviated with advantage to all.

Model Courses Available

Model curricula are available. The men mentioned in this article, who are our esteemed contemporaries, will, if appealed to, render every possible assistance in the formulation of plans. Instructional material covering many branches of printing essential to composing-room operation may be had from the Typothetae, and the International Typographical Union, Box 959, Indianapolis, Indiana. The I. T. U. can even supply a course on the *teaching of printing* if desired.

Only united action, planned and purposeful, can effectuate reforms. The man or woman with a genius for success will find a way. The patient or the impatient plodders who constitute at least 95 per cent of the industry and of society in general, will yield to information and to knowledge only under compulsion.

Poster Prize Winners!

THE MUSEUM OF MODERN ART
11 WEST 53 STREET, NEW YORK



JANUARY 1 TO MARCH 31, 1950

HOURS: DAILY 10 A. M. TO 6 P. M. SUNDAYS 2 P. M. TO 6 P. M.
ADMISSION FREE EXCEPT MONDAYS AND FRIDAYS

First-prize winner! Hermann Heck, Frankfurt, Germany, designed this poster. He won first and second prizes in the business-card contest also. Twelve judges gave this fine poster points, including three first choices

ON THIS and the facing page are seen eight of the poster entries which were given the most points by fifteen judges in THE INLAND PRINTER's contest to discover just what printers thought would be the typographical custom of 1950. Of other posters submitted, several of the judges commented that the designers saw the word "modern" and went to it in the spirit of now-discarded modernism.

Twelve judges voted for the first-prize winner. It received three firsts, three seconds, a third, two fifths, two sixths, and a seventh. Eleven judges voted for the second-prize winner, granting it four firsts, two seconds, a third, two eighths, and two tenth places. Ten judges voted for the third winner. It drew a first, two seconds, two thirds, a fourth, a sixth, two sevenths, and a ninth place. These earned \$15, \$10, and \$5.00, respectively.

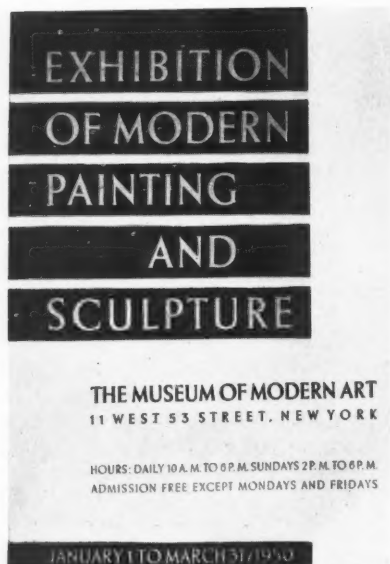
The fourth-prize winner was given points by nine judges. It has a first, two seconds, two thirds, a fifth, a sixth, an eighth, and a ninth. The fifth-prize winner also received votes from nine judges, with a first, three thirds, two fourths, a sixth, a seventh, and a tenth. These won subscriptions.

Five judges voted for the sixth poster. It drew a first, two fourths, two sixths. The seventh poster (not shown this month) was given a first, a second, a fourth, and a sixth. The eighth design drew a third, a fourth, a fifth, a sixth, and a seventh.

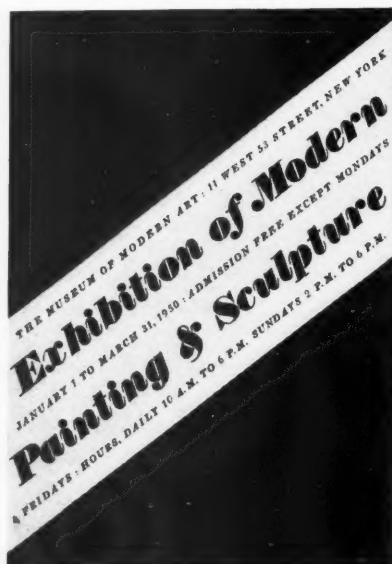
"The most successful entries," says Harry L. Gage, "not only serve the purpose of the poster, but also have each its specific idea for arrangement. Type masses are not forced to set shapes, but the shapes are designed to accommodate the copy in its proper display for the various shades of emphasis.

"Seven of my ten selections are asymmetrical, characteristic of much modern design. All are consistent in their combinations of type. All are legible or are so arresting in pattern that the observer may be expected to read the lesser lines."

"The attractive initial in Number 104 is an effective attractor to lead into the feature of the announcement," says B. W. Radcliffe. "I suspect that three of the lot were designed by Hermann



Third prize goes to Hermann Heck for this design, the choice of ten judges. Two by Heck



Fourth prize goes to Meyer Wagman, of Newark, New Jersey, for this on votes of nine judges



Fifth prize goes to E. Dietlinger, Frankfurt, Germany, for this on the votes of nine judges

Heck; if they are, I'll say he is a 'heck' of a good man and we should have more like him. Numbers 48 and 69 will never grow old. They have everything in the catalog, and their seductive simplicity will, for me, always have a special charm. The layout and type used in 71 are not so hot, but that linoleum picture will surely stop a fellow."

"To select the best ten proved an interesting and unusual job," says Sol Hess. "I wonder what the results would have been had a similar contest been held in 1913 and we could have compared the samples with the typography in vogue today."

"I would have preferred to have seen more use of Caslon, Bodoni, and a few more of the good, old standbys—types which have stood the test of time. Styles in types may change, nevertheless attractiveness, simplicity, and legibility will be as important in 1950 as they are today. Due to the clever handling of masses of black and white, Numbers 13, 103, 104, and 105 possess attention-drawing value."

"I feel the competitions you are conducting are bound to exert a better appreciation of types and their proper use. I take this opportunity of wishing you continued success."

The judges are Joseph Carter, designer; E. M. Diamant, E. M. Diamant Typographic Service; Fred Farrar, Typographic Service Company; Gilbert P. Farrar, Intertype Corporation; Harry Farrell, designer; J. L. Frazier, editor, *THE INLAND PRINTER*; Harry L. Gage, Mergenthaler Linotype Company; Frederic W. Goudy, The Village Press, and art director, Lanston Monotype Machine Company; Sol Hess, Lanston Monotype Machine Company; A. S. Overbay, of Typographic Service Company, Indianapolis; B. W. Radcliffe, Intertype Corporation; Paul Ressinger, designer; Manuel Rosenberg, editor, *Artist and Advertiser*; Fred T. Singleton, American Type Founders Sales Corporation; Edwin H. Stuart, Edwin H. Stuart, Incorporated.

Additional designs will appear in *THE INLAND PRINTER* next month. The posters most favored by the judges are outstanding specimens of what advertising poster display should be. A study of the reproductions on these pages and those to be printed next month should prove educational and helpful to every typographer, whether he is setting newspaper advertising, posters, or any other display. The cardinal principles of good typography, clarity, design, and distinction, are evident in these winning designs. Thus each is helpful to printers, not only as an idea for a poster, but as an object lesson in good typographical display work.

America's outstanding entry in this poster contest is this design by Emil Georg Sahlin, Buffalo typographer. Sheer simplicity charmed the judges

THE MUSEUM OF MODERN ART
11 WEST 53 STREET · NEW YORK



EXHIBITION OF MODERN PAINTING & SCULPTURE



DAILY 10 A.M. TO 6 P.M. SUNDAYS 2 P.M. TO 6 P.M.
JANUARY 1 TO MARCH 31, 1950
ADMISSION FREE EXCEPT MONDAYS & FRIDAYS

Second-prize winner! Emil Georg Sahlin, Buffalo, New York, created this poster, given four firsts and points by seven other judges as well. It stood out above all designs except the first-prize winner by a good margin

Exhibition of **Modern Painting and Sculpture**

January 1 to March 31, 1950

The Museum of Modern Art
11 West 53 Street, New York

HOURS: Daily 10 a.m. to 6 p.m. / Sunday 2 p.m. to 6 p.m. / Admission Free Except Mondays and Fridays

THE MUSEUM OF MODERN ART
HOURS: Daily 10 a.m. to 6 p.m. / Sunday 2 p.m. to 6 p.m.
11 WEST 53 STREET, NEW YORK



Exhibition of MODERN **PAINTING & SCULPTURE**

January 1 to March 31, 1950

ADMISSION FREE EXCEPT
MONDAYS AND FRIDAYS

exhibition of modern painting and sculpture

January 1 to March 31, 1950

THE
MUSEUM OF
MODERN ART
Admission free except Mondays and Fridays
Hours: Daily from 10 a.m. to 6 p.m.
Sundays from 2 p.m. to 6 p.m.
11 WEST 53 STREET · NEW YORK

Glenn M. Pagett, Indianapolis, designed this one, not a prize-winner, but ranking well up

O. E. Booth, Des Moines, Iowa, garnered a lot of points from judges with this excellent design

Alfred Bader, New York City, captured a first and points from three other judges with this

★ ★ ★ Editorial ★ ★



The Post Office and Its Customers

UNCLE SAM's biggest business enterprise is the post office. It has more customers and more branches than any other business in the country. It does an annual business of around a billion dollars. Yet, few businesses are operated with as many stupid policies and with as little regard for customers' requirements. It is repeatedly running at cross purposes with its customers and bungling its budgets into disastrous deficits. Furthermore, as long as Uncle Sam allows it to be used as a political football and refuses to listen to the largest users of its services, the public must grumble over its poor service, put up with disproportionate postal rates and foot the tax bills to meet the deficits.

The postmaster general cannot say his predecessor was not warned that the increase in the letter rate to three cents would produce little if any additional revenue, if, indeed, it did not reduce it (which it did). Ben Franklin, wise old printer that he was and who first put the post office on its financial feet, knew the principle that as soon as volume warrants, rates should be reduced to create more volume. Woolworth, Ford, and scores of others know the principle.

The postmaster general was told by his customers that the reduction of *local* letter rates to two cents was impractical and would be a disappointment to him. It has been. Shopping districts do not coincide with post office limits. Mail users will not segregate their lists nor carry another denomination of first-class stamps. Private messenger and delivery services have increased.

However, there is some hope that Farley, who has had some practical merchandising experience, may see things a bit differently. Printers and their customers should be alert to follow this advantage and, through their trade associations and mail-users organizations, drive hard for a return of general two-cent letter postage and the readjustment of other rates in conformity with the needs of American business. Get busy. The opening of Congress is at hand.

The Chance for New Equipment

WITH the printing industries over-equipped for the present volume of business, mostly with old, worn, and inefficient machinery, with printing establishments depleted of surpluses, and with a surfeit of used equipment on the market, what chance have the equipment and machinery manufacturers?

Recognizing these conditions, 90 per cent of the manufacturers have stepped up boldly and are facing them. For years they have been without a trade association. The present time was opportune. They formed the National Printing Equipment Association and sent a code of fair competition to Washington. It is the avowed purpose of the new association to study the mutual problems of its members and those of printers and pub-

lishers to the end that the association may be of direct assistance to all.

Nor have they overlooked the most vital factor in the new deal—the problem of used machinery which enters so largely into the printers' competition. From a common sense and practical standpoint, the association's code tackles this problem, and provides for a national clearing house for used machinery, for universal and interchangeable certificates of value, for a planned basis of valuation of used equipment replacing forced-sale values, and for the cessation of dealing in used equipment by machinery manufacturers.

The N.R.A. will not, nor is it intended to, eliminate competition, but, it is designed to eliminate *unfair* competition. Should it bring about any sort of stabilization of prices—an end necessary to justify its existence—then efficiency in manufacturing the printed product will forge to the front as the most dominant factor in competition. Here is where new and better machines, new and better equipment, all with higher production ratings, enter into the picture. Old machines, of high operating costs, will not be able to make the grade. Obsolete printing machines will simply not be in the race with the faster and more productive new models.

The automotive industries have taught us a lot; the printing industries are intelligent enough so they can profit by so illuminating an example. The machinery-equipment manufacturers have the vision and with the improved opportunities for closer coöperation afforded by their new association, they may be expected to set a new pace in our industries towards more profitable conditions. This N.R.A. *revolution* is bound to extend to the matter of equipment as well as to business methods. Printers, be ye alert!

N.R.A. and the Printing-trades Unions

WHILE a large number of craftsmen in the printing industries are members of the several printing-trades unions, the membership of the latter does not embrace a majority of the industries' employees. In the country, by and large, the so-called open shop predominates. This is an attractive field and the unions are hopeful of increasing their membership in it. They have been spurred to renewed activity by the interpretations their leaders have put upon section 7 (a) of the National Recovery Act.

In some speeches and literature broadcast among craftsmen, however, these interpretations have led misinformed leaders into extravaganzas and unwarranted assertions that are a reflection on union leadership and do more harm than good to the cause of union labor.

The law does not give any more rights to either the unions or the employers than they have had all along. On the other hand, it restricts both to a greater or lesser degree. But, it gives to the *employee* greater freedom of action than he has ever enjoyed. The law is all for

allowing him to do as he pleases. If he wants to join a union, he may; if he does not want to have anything to do with a union, he need not. No union has any right to force him to join, nor has the employer the right to prevent him or compel him one way or the other. He is the sole arbiter of his course. He may elect to hire himself by individual bargaining to his employer and, if he does so, his contract is inviolable. On the other hand he may elect to choose the union to act as his bargainer and in its collective bargaining, as a member of the union, he becomes subject to its rules and regulations and must obey its orders.

Another important question arising out of the Recovery Act affects the validity of so-called "closed-shop agreements," wherein the employer agrees to employ none but union members. Eminent legal opinion maintains that under the Recovery Act such agreements are void. Since every employe has the right to choose freely the method by which he will deal with his employer, a "closed-shop agreement" would interfere with his freedom of choice and hence would be invalid. Where there are two unions covering the same jurisdiction, such a "closed-shop agreement" with one would shut out the other and limit the right of the employe to join "a labor organization of his own choosing."

The theoretical effect of all this is that it is within the range of possibilities for union men and those men who are not members of unions to be employed in the same shop—a truly open shop—though long experience makes obvious the practical difficulties with which such an arrangement would be faced.

Word from Washington indicates that "prevailing wage" for any community will be that fixed in the bargaining of 30 per cent of the employes of that community, in other words, the "prevailing wage" will be the union scale. Should the open shops think it the smart thing to do to accept the scale for their employes, the membership drive of the unions would likely meet heavy sales resistance among employes, who would not pay dues when they could draw down the same pay without doing so.

Of course, the inspiration for Section 7 (a) emanated from the union-labor stronghold at Washington, and the unions have high hopes it will bring back some of their lost prestige. The section contains a lot of dynamite, which has already commenced to pop. It may prove a boomerang. At any rate, it is hoped heads will keep cool and wise counsel prevail. The printing industries are in no condition at this time to undergo the stress and strain of labor controversies.

Thinking It Through

WHEN the N.R.A. was sprung on American business, it was only a "half-baked" theory—an "experiment" that might work to pull the country out of the economic doldrums. No one seemed to have taken time to "think it through." Little wonder, then, when the promises of great accomplishments by September 1 were not fulfilled, there was so much of a slowing up that the President and his advisers began turning to other schemes to bolster up recovery.

American business accepted the N.R.A. not so much in a spirit of patriotism as of desperation. Battered and torn by three years of conflict, depleted of reserves and cramped for resources, it stood amid a confusion of

guideposts pointing nowhere with any degree of confidence. Then came the bank holiday, following which, born out of the mists of theory "without pride of ancestry," there was handed to American business the N.R.A. It was something to grab at; something to try; something to raise itself up from the desperate straits in which it found itself. Self-preservation, not patriotism, motivated business, silly ballyhoo notwithstanding.

Meanwhile, the intricacy of "thinking this thing through" has been going on, not so much on the part of Government as on the part of business. Thousands of hours have been spent by hundreds of our leaders in the printing industries in an attempt to evolve a code of fair competition. These leaders have thought through every angle of the subject and by the ides of November, it is now hoped, the Code will have been approved by the President.

When Government first hatched the N.R.A. egg of the blue eagle, it presented few if any formulae for the guidance of business in building codes. It indulged in a lot of "heap big" talk on what the N.R.A. would do and what it would not let business do, all of which harmed more than it helped. Everywhere there was too much evidence that Government had not "thought the thing through." That seems to have been left to industry itself; and well it has been, for our business leaders will have all the more intelligent understanding of the benefits and dangers of the N.R.A.

With the national Master Code agreed upon, the zone or regional administrations will get under way, but it is bound to be well after the turn of the year before the graphic-arts industries are fully operating under the blue eagle. Desperately as the printing business needs whatever it is that the N.R.A. is going to do for it, there still must be taken time enough to "think through" the regional problems that are before us. But, with the experience gained during the past five months, our leaders may be depended upon to give us their best efforts in "baking out" the "bugs," and in giving us an effective machine for conducting business under a code of fair competition.



And now the age-old question bobs up again: Which came first, the N.R.A. egg or the blue eagle?

Across the Canadian border, our brother printers are looking wistfully and wondering whether there's going to be any core to this N.R.A. apple.

Just the same, we'll all be glad when "the big bad wolf" which has been hanging around our business doorstep is "headed for the last roundup."

The harvesters are out to gather the usual crop of concerns which bite on every kind of efficiency system, price-getting scheme, and sure-profit service that comes along, and they usually come along whenever Government passes a law like the N.R.A.

Research artists have uncovered the fact that there were codes in the days of Isaiah. Around 1000 A.D., Paris had 'em. Again they bobbed up in colonial America. And now Bible-reading N.R.A. people have found in Revelation XIII: 16 and 17: "He causeth all . . . to receive a mark (blue eagle) in their right hand . . . and that no man might buy or sell, save he that had the mark, or the name of the beast (blue eagle again)."



Taboos Stale Sales Talk

Inside man takes up selling at forty, but discards worn quality-service-price appeal. Success is guide to others

By S. W. CURTISS

CAN A PRINTER, inexperienced in selling, go into unknown territory and make good in these times? Many business friends and acquaintances voiced this question when I suggested that I'd like to try it for my own satisfaction.

For years I had been an "inside man." A compositor by trade—gradually moving up to superintendent—always with the idea that I could sell printing.

Whenever suggested to the general manager, he countered with "I think you are more valuable inside." An ever-increasing income, and expenses that seemed to keep step, made me hesitate to break away and make a fresh start.

As I grew older, I even began making excuses to myself. "Every man to his trade, you're a good production man, why try something you know nothing about?"

Al Reeves' old saying came to me: "Many a good cigar-maker has been lost to the trade to make a bum actor." Every comedian, at some time in his life, so I'm told, thinks he could do "serious stuff."

Then came the big bump. Income tumbled. Labor was no problem. Sales were the vital factor—the production secondary. Conditions forced an opportunity upon me. I started out to sell printing.

At first, it was only a part-time job, part time being devoted to work in the shop. Attempting to cover two jobs at once is never satisfactory, either to the employer or the employee concerned.

Certain definite plans had been maturing in my mind. I wanted to test them; they required all my time. So I made the break, changed to a new firm, a strange city, new employers, new contacts.

Perhaps my methods of self-training will prove helpful to the other printing salesmen or some "inside man" who would like to break away from the desk and "hasn't the nerve."

As superintendent, I had heard "Quality—service—price" handled so flippantly and with such utter disregard of their meaning, by supply men who solicited our business, that I made up my mind never to mention them in any sales talk.

Salesmen called on me, repeated their little story of "We can give you quality, service, and price"—and absolutely nothing more. No spark of interest, no news, a listless story without beginning or, sometimes, end. The best quality, the quickest service, the very lowest price—every buyer knows the combination is impossible.

To me, selling printing is like learning languages—several at once. The languages of the industries you wish to sell. The better linguist you are—the better salesman.

There are two very general criticisms on which buyers of printing seem to agree, when speaking their minds about printing salesmen: First, the lack of knowledge of their own business; second, the lack of knowledge of the prospect's business. I determined that these criticisms should not apply to me in my sales work.

Listing all the lines of business within a radius of fifty miles, I began a thorough study of the territory. I went to the public library and, from available publications, checked the kinds of business that were the nearest to normal in activity.

Taking the industries one at a time I copied from the phone book the addresses of the firms in each line of business. Evenings were spent at the library, reading all that I could find in trade journals relating to the particular industry. I tried to pick an opportune article or topic.

For example: Calling on ice cream manufacturers, I noticed that the state legislature had just made some recent changes regarding the coloring matter that could be used in making ice cream. This gave me an opportunity to inquire: "What effect do you think the change in color will make in your ice cream sales this summer?"

Immediately, each prospect warmed up to a discussion of his business, usually leaving himself wide open for some suggestions. If you will only give a man a chance, he often will sell himself the very thing which you have to offer.

After listing the firms by industries, I called them on the phone, and asked the names of the advertising manager, the sales manager, and the buyer. The one reason for this was to overcome a personal weakness I have in meeting someone for the first time. I find it difficult to go into an office and ask the operator or information clerk, "Who buys your printing?" or "What's the advertising manager's name?"

This Letter to a Prospect Broke the Ice Effectively

THE WHITAKER PRESS • INC

January 25, 1933.

Mr. G. A. Sullivan
Advertising Manager
L. S. Ayres and Company
Indianapolis, Indiana

Dear Mr. Sullivan:

Being a newcomer to your city, some things strike me forcibly. Here's one:

In the hotels, each room is provided with writing equipment, but the blotters are atrocious. I have had accommodations at two different places, and in each it was the same. The blotter was several months old and had done its duty. The one in my present room is a monstrosity in type for a rent-a-car outfit.

Why don't you put one in the hotel rooms calling attention to your facilities for out-of-town people? Appoint someone in your store as a shopping guide for visitors, and put her or his name on the blotter, with a line like this: "Call Miss Blank, she'll be glad to assist in your shopping."

Incidentally, I have one or two designs that would be appropriate. One of them especially has "it" in a good measure.

No, I'm not just another printing salesman -- I'll not pester you unless you want to see me.

Yours very truly,

THE WHITAKER PRESS, INC.

S. W. Curtiss

LETTERPRESS AND OFFSET PRINTERS • 225 NORTH NEW IRENEY STREET • INDIANAPOLIS



A number of years ago I spent a summer selling books from house to house. The first day I started out I walked around the block four times before I could bring myself to make the *first* call. After that it was easy, for I always made it a point to find out "who lived next door." This must be one of my major personal complexes!

So much for my prospect list—but what was I going to say? Here again I reverted to my "book agent" days. When we started, a number of us were each given a printed canvass and were told to learn that by heart *word for word*. Then we were put together in pairs and first one would recite "his piece" and then the other. Finally the crew manager would hear us, and then he would drill us much as a dramatic teacher would drill a student. Soon we would be able to "make it our own" and say it *naturally*. Then we were ready to start out.

"Why," I asked myself, "isn't this a good thing for me to do now? If I were going to give a talk on which anything important depended, I would probably write out my thoughts in advance. Why not a printing-sales talk?"

So I wrote down all the things I thought important to cover in a first interview, then boiled them until I had a good presentation.

Then another thing came to me. "What are you going to do—look your prospect in the eye, repeat this story—and then what? How about a prospectus to go with this?" I started putting one together to amplify my sales talk. One of the best and shortest summaries of selling I have ever seen appeared in *Printer's Ink*: "Tell your story, prove it, ask for the order." It is a suggestion I believe that cannot be improved upon for printing salesmen.

"How are you going to prove your sales story without samples? But how many printing salesmen do you see carry them?"

My portfolio must do two things: It must prove my sales story; it must have continuity, so as to interest prospects.

The vital point in any business today is *sales*. That is a good starting point for the portfolio, so I lined it up this way, illustrating with *printed specimens*:

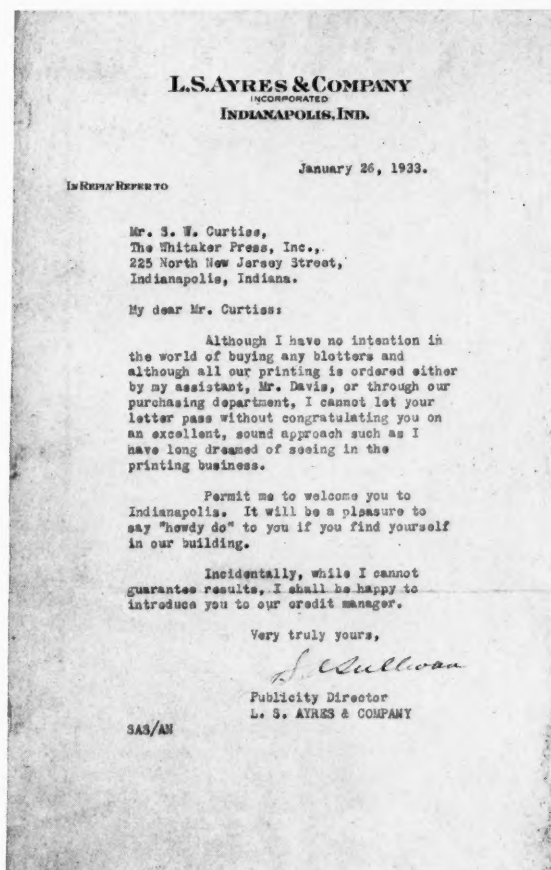
Pages 1, 2, 3, 4, helps to personal selling; pages 5, 6, 7, 8, helps to wholesale selling; pages 9, 10, 11, 12, dealer-selling helps; on pages 13, 14, 15, 16, helps to consumer selling of various products.

I was ready for my first call. My sales talk was as follows:

Mr., I have recently connected with the Printing Company. The other morning I walked through the shop and I asked myself this question: "What is the real difference between this and twenty-five other printing offices in this city?"

Printers have always been prodigious spenders. Each one has had to keep his mechanical equipment up to date or drop out. He cannot "get by" for long with poor machines.

Here Is the Reply. Do Your Letters Pull as Well?



makes your wife or your friends say "You look good in that suit" is a happy combination of color, style, and fit, *particularly suited to you individually*, and in making your selection you are guided, to a large extent, by the salesman or tailor in whom you have confidence.

So with the master-printer—he is able to suggest and plan printing that will sell your service or product. Printing that is adequate in style, paper, ink, type, and color to make your merchandise attractive. Printing is a vehicle which mirrors your product and "makes it look good to your customer or prospect." Your printer only asks that you place the same confidence in him that you do in your tailor.

The other day I was explaining to a man the advantages of a salesman's advance card, when his telephone rang. Answering it, he said: "Yes, Mr. . . . we've got just what you want," and went on and explained the points of advantage in a certain machine they were selling, ending up with "I'll send one of the salesmen right over to see you about it."

When he hung up I ventured the remark that some salesman was sure of an order worth having.

"Yes," he replied, "I got that one all fixed for him."

That's precisely what we do with direct mail. We give out information in advance of the salesman's call. Then we obligate the salesman to make the call. If the sale is not completed, we follow up with additional selling arguments, thus bridging the gap until the salesman calls back.

But, Mr., I didn't come here to talk to you about printing alone, I came to talk about your sales. I want to learn something about your distribution, how you market your product, what your competition is—with the idea that from time to time I may be able to offer some suggestions that you can use.

By this time my prospect is usually talking about *his* business, and from his talk I try to gather all the data possible. If from our conversation nothing concrete develops I close the interview with:

Mr., I should like the privilege of looking over some of the material you now use, so that I may get better acquainted with your line—later I may make some suggestions.

I take these samples back to the office. We go into a huddle. We try to find out all about this man's business, his competition, probable sales opportunities, and anything that will help us draw up some worth-while suggestions.

Sometimes our suggestion is simply a rearrangement of his material to more forcibly dramatize his selling arguments. Often we run on to an entirely new thought, around which we build a series of mailings. It has meant new business.

Recently I have been contacting certain prospects with a four-page letter every two weeks. The first page is devoted to excerpts from advertising magazines and bits of experience from my sales trips around the

Typesetting is no longer a problem. Trade-composition plants make available all the new type faces as soon as offered. Every printer can have new type to print from all the time.

Paper mills have given us no end of papers from which to choose, from the cheapest newsprint to the most expensive hand-mades—an array to fit any and every kind of a job.

Ink-makers have developed many colors little dreamed of a few years ago.

Craftsmen are available in numbers and skill amply sufficient—so every printer may pick his workmen carefully.

What is it then, that distinguishes one printer from another? Why is it, that in a city the size of, there are always a few that stand out from the rest? It is the ability of one man or a group of men to fit their equipment of machines, material, and craftsmen to your business—thoughtfully. A willingness to work for you and with you.

When you buy a suit of clothes, there are a number of good makers from which to choose—a number of good tailors—but the thing that

state—timely and interesting items. On page 3, I note new things in printing and the allied trades and comment on recent work we have done. I want to educate buyers of printing to depend on us as a source of reliable information on anything relating to the graphic arts.

During the first days of my experience, I wrote to the advertising manager of our largest department store, offering a useful suggestion. This letter and his reply are reproduced in these pages.

His reply gave me considerable encouragement, and confidence that I was on the right track. It was the opening for pleasant and profitable business relations.

Starting in at forty is like getting a new lease on life, if your work is really interesting and absorbing to you.

No other business offers the intriguing interest found in selling printing. Every prospect presents an entirely new set of problems. Every scrap of information that we pick up from trade journals, advertising magazines, our customers, adds to our usable knowledge.

Selling printing can never be dull. Discouraging at times—certainly—but when a man meets you with a smile and says as one did to me the other morning: "We got forty reply cards in this morning's mail—and the largest single order in our history."—You realize that you had a part in producing that business—your heart swells—not with pride and self-esteem, but with thankfulness that you were able, even in a small way, to help in this new "come-back" fight of business.

Whether you start in at forty or twenty, there is before you in selling printing—an exciting adventure—the measure of excitement being determined only by the amount of enthusiasm and knowledge which you put into your work.

★ ★

Charity Show Helps Mechanics

It is recognized that the N.R.A. will not totally eliminate the need for helping unemployed families this winter. The Effingham (Illinois) *Daily Record* suggests that printer-publishers in various communities consider the stunt it used last year to serve both charity and business.

A Christmas revue, originated and also staged by the newspaper's staff, included more than fifty local-talent actors. Two performances were given, 4,000 attending.

The production was written by Arthur Hemminger, *Daily Record* columnist, who directed the staging. "Christmas Capers" consisted of specialties, sketches, and an all-male chorus of "girls" and boys that created a sensation.

A special edition of the *Daily Record* financed the show, the proceeds being used

to pay for the costumes, scenery, and other things. Forty Effingham merchants cooperated by taking space in the edition, and in boosting the charity show.

The event was a novel and successful holiday project, stimulating business and building good will, as well as actually taking care of all of the Christmas and holiday charity needs, a great deal more being provided than the Goodfellows had ever before had to give out, much being left for distribution later in the winter.

No tickets were sold for either performance. Each of the forty merchants advertising in the edition was given passes to distribute among his customers. Each pass bore a line asking that gifts for the needy be brought to the theater. As a result, practically a carload of food, clothing, cigarets, toys, and similar articles were received for distribution among the town's needy.

Art Hemminger, the real "daddy" of the show, is a 1930 graduate of the University of Illinois school of journalism. As a student there, he wrote the Pierrot Dramatic Society show of 1929, a musical comedy in 1930, and a mystery play in 1931—the latter since joining the *Daily Record*.

Goudy's Kennerley

I LEARN with much pleasure that THE INLAND PRINTER is to use my Kennerley types for its headings. I am gratified that this traditional face—now in its twenty-second year—retains still a place in the typographer's kit, in spite of the modern trend in the use of types.

I have read with interest (sometimes amusement) the statement of experts as to the origin or inspiration of the face, and would reiterate here very briefly the true story of its birth. Through the kindness of Mitchell Kennerley, the New York publisher, I came into possession of a showing of the types, presented by Bishop Fell to Oxford University Press, which he had imported from Holland in 1667. In 1911, needing a new type for a book of short stories, I began the drawings for a new letter that would present something of the quality of quaintness of this Fell type that had interested me.

I soon drew away from its actual forms, however, as my drawings progressed, retaining finally practically little more than its weight of line and rhythm. The resulting face is probably as original in design as any type can be, since, after all, it has no prototype.—FRED W. GOUDY.

Insert Combines Two Processes

In the May issue, THE INLAND PRINTER displayed an unusual two-color, engraved letterhead. Printers and engravers everywhere found it intensely interesting.

One such is the Standard Printing and Publishing Company, of Huntington, West Virginia, which concern offers letterpress, offset and steel-die engraving to customers. Standard believes in advertising its services by showing the products of its presses.

The specimen on the facing page is a combination of steel-die engraving and offset. Full advertising value is achieved by defying tradition and placing the name, address, and attendant information at the bottom, using the top to advertise the firm's services and products.

The silver letters on a generous expanse of black excite interest and command attention. At the head, black letters against silver emphasize the beauty of unusual combinations obtainable. Both were steel-engraved. The black and silver backgrounds are cross-screened dies, and the pressure of the following color die smooths the surface, and it thereby burnishes the full inked surface, giving a solid appearance. The accenting, directing arrow is by offset lithography.

This stationer makes use of four different letterheads, some in combinations of two processes, others in three. Each is produced on a different kind of paper.

This letterhead specimen is further proof of THE INLAND PRINTER's contention that there is hope for a craft which will dare to do the unusual—as long as the unusual is well done while being unconventional.

★ ★

Quality Pays in the Long Run

The question still remains unanswered, "Where is the most profit?" but we are inclined to think that with all its difficulties, of comparatively slow production and relatively high cost, the greatest scope for good, steady trade, progressive development, and assured profit is in the field of highest quality. There will always be the newcomer or the desperate house to put an end to the temporary success of the unorganized profit-maker, but there is far too much of skilled craftsmanship, creative, artistic, and executive ability, and dearly bought experience required in the production of high-grade printing for it to be undertaken but lightly or at whim. It is worth while repeating the words of the wise men who said something to the effect that "There is nothing so poor that it cannot be made a little poorer and a little cheaper," while on the other hand, "If a man makes a better mousetrap than his neighbour the world will make a beaten track to his door."—*British and Colonial Printer and Stationer.*

"EVERYTHING FOR THE OFFICE"
LITHOGRAPHING, PRINTING
STEEL AND COPPER PLATE ENGRAVING
TALLIES, BRIDGE SETS, EVERYDAY CARDS
AND OUT OF THE ORDINARY GIFTS

STANDARD PRINTING & PUBLISHING COMPANY

HUNTINGTON, WEST VIRGINIA

DESIGNED AND PRODUCED BY THE
STANDARD PRINTING AND PUBLISHING COMPANY
HUNTINGTON, WEST VIRGINIA
BLACK AND SILVER ARE ENGRAVED ON STEEL DIES AND RUN ON
POWER EMBOSSEING PRESS, THE GRAY ARROW IS DONE BY OFFSET.



LOW-COST COLOR SELLS SMALLER BUYERS

AS SOON as the Code of Fair Competition for the Printing Industry becomes operative, and official cost figures show printers the economy of modern machinery and all-around efficiency, new complaints will begin to be registered. One printer, paying workmen the same rate, furnishing identical paper, and so on, will cry that some competitor is underbidding him and must be selling below cost.

But, will it necessarily be so? Let's consider a typical case and see. An advertiser is in the market for broadsides, budget limited. One printer figures on printing in black only—all the prospect feels he can afford. Another presents a very attractive dummy in two colors, stressing the plain advantages of a second color, but the price is beyond the reach of the customer. A third proposes a two-color job, but at a

figure closer to that of the first printer than to the second. Thus the genesis of a howl.

But is it necessarily justified? No. The successful printer used a method for utilizing color not so fine, of course, as provided by engraved plates made from drawings, but gave the customer color and design features not possible with type and type ornament, at a price relatively a great deal lower than that of the printer who thought of plates only as photoengraved. He used rubber plates, maybe just linoleum blocks. He realized that successful selling required knowledge of every economy, facility in using such devices, in short, constant striving to give the customer the most possible for his money. Thorough knowledge of processes and, if you will, tricks of the trade cut many expense corners, often deciding the customer's choice.

Customer and printer will save by utilizing rubber or linoleum.

Puts color within reach of many who could not ordinarily use it

For large, broad areas on posters, placards, and so on, when close detail is not required, a pattern can be cut in rubber-plate material or linoleum in much less time, and at considerably less cost than a zinc etching of the same size. In many cases, indeed, orders for multicolor work in the shorter runs can be taken economically and profitably by a letterpress printer that, due to the cost of regular engravings, would otherwise go to a silk-screen plant.

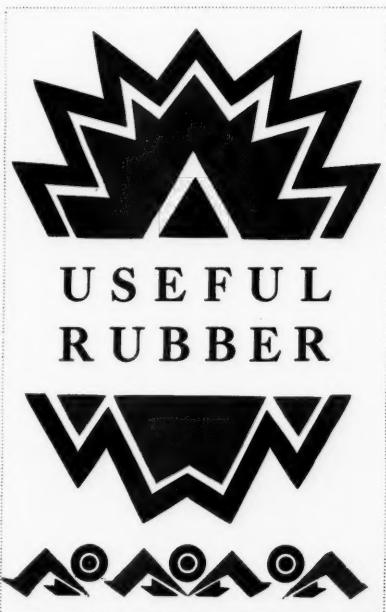
While it takes an expert engraver or carver to cut good lettering and intricate designs in rubber or linoleum, almost any person with a steady hand can cut simple patterns and straight lines such as characterize the pieces shown in connection with this article. And these alone, as the accompanying illustrations demonstrate, often work wonders.

Indeed, the simplest of such plates, the shaped panel in a second color, is now a popular fancy often utilized as decoration *per se* or overprinted with an engraved plate, zinc or halftone. The cutting of such plates is a matter of mere mechanics.

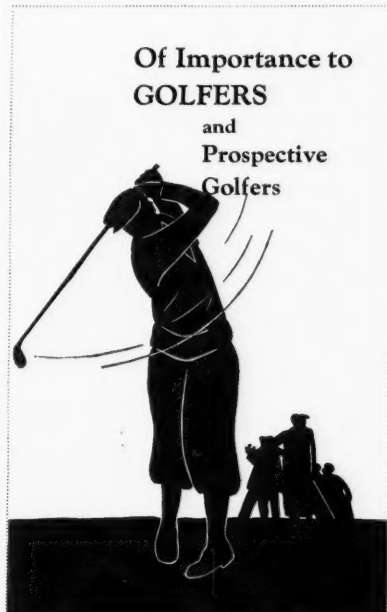
THE INLAND PRINTER has published considerable information on both rubber plates and linoleum cuts. The cover of the February, 1932, issue was a practical demonstration of what could be done with such plates. Thousands of printers, however, continue to sacrifice opportunities to save money and to create sales through neglect to make use of rubber and linoleum. They will spend dollars and wait hours for a plain zinc tint plate, when they could produce it from rubber or linoleum in their own shops—for dimes, and in minutes.

Lest anyone may feel this is encouragement to cheapness, let it be said, as intimated in opening, that much of the color work developed because of the economy of rubber and linoleum would never have been done if etched zinc plates and drawings were involved. The buyer gains by having printed advertising with greater appeal, the printer and his employees have more income, and the platemaker gains because the buyer is a future user of finer printing and process colors, thus building a greater market for metal plates.

While rubber-plate material is available from various sources and is superior to

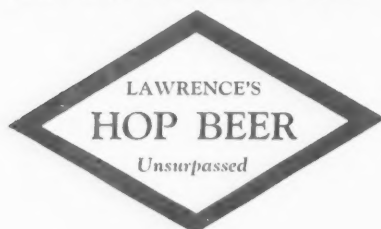


While by no means the decoration of some Cleland, or the art of a Rockwell Kent, rubber and linoleum plates contribute qualities of distinction, interest, and attention value to these title pages, for which drawings and photoengravings were, economically, out of the question, quite out of reach of all-type work. The first is from a large folder of the Flanigan-Pearson Company, Champaign, Illinois, advertising this work and the second is by H. McL. Eggers, Dunedin, New Zealand



UNWISE TO MARRY

Panels of reversed-color lettering are a vogue at present, also sans-serif characters almost anyone can line up and cut quickly. Rubber- and linoleum-plate materials bring the advantages of the treatment within reach of all shops. Original cut by Mr. Eggers was three feet long for a broadside



Above, illustration cut in linoleum by Mr. Eggers. A degree of art talent is essential to accomplish work such as this, but it is surprising what a novice can do by tracing and the use of a pantagraph. While serving the purpose, the result isn't likely to be near enough like the original to constitute a copy. Linoleum simplified the diamond panel for Mr. Eggers, while an impression of the key plate on the material enabled him to cut out the color plate quickly

linoleum, it is necessary at times to make a tint block or panel plate for decoration in less time than is available to obtain the blanks. In such cases, ordinary battleship linoleum, glued onto wood blocks, serves.

All the foregoing is suggested by receipt of a large collection of work—posters, booklet covers, labels, and so forth—from H. McL. Eggers, of Coulls Somerville Wilkie, Limited, Dunedin, New Zealand. What is suggested here that the use of rub-

ber and linoleum can do for a printer, has been done by this company. Long experience with the method proves this.

Eggers has a number of such plates, he says, which, contrary to common belief, have yielded 30,000 impressions without trouble. Results have been equally good with small tint blocks for bottle labels and with posters running two by three feet. It's all in the cutting, he says.

Not as news, for the facts often have been published, but to emphasize just how simple it all is, contemplate some of the facts regarding such rubber or linoleum plates gleaned from a book, "Linograving for Beginners," which Eggers has written:

Four tools are required for successful linoleum engraving, a flat chisel or gouge, also a U-shaped one, a V-shaped one, and an outline knife. An idea of the size of the chisels is given in Eggers' suggestion that the U-shaped one can be made from a piece of umbrella rib three inches long.

One end is set in the handle, the other sharpened as a chisel. It must not be too long. The blade should extend about one and one-quarter inches beyond the fingers when cutting. The handles should be like those on a photoengravers' finishing tools, or, if you prefer, like the smooth, rounded handles on some small screwdrivers. Of course, in the latter case, the handles would have to be cut down to fit in the palm when cutting. Many hardware stores carry such handle blanks.

The smooth, thick, plain-brown linoleum used as floor covering in many office buildings is ideal for linograving. Small, odd sizes can be purchased from dealers for a few cents, since these are otherwise waste. These small pieces are excellent for practice and for small tint blocks of various kinds.

In addition to the linoleum and tools, drawing paper, tracing paper, and carbon paper are needed. A semi-hard pencil for tracing the design on the tracing paper and then through the carbon onto the linoleum is also necessary. Lines must be sharp and clear.

Cutting of linoleum is done with a forward and downward movement of the wrist. The fingers are used merely to hold and guide the blade, the hand itself applies no force in cutting. The arm must "follow through" without jerkiness or the cut will be spoiled.

If trial cuts are jagged, the chisel is digging deep, making more than one cut in engraving the line. This is caused by wrong movement of the wrist. Like learning the smooth, flowing stroke taught in public schools, a number of practice strokes are needed before actual cutting begins. The printer-linograver must get into the "swing" of it to be successful.

Remember that the idea is not to obliterate the drawn line, but only to cut along it. In using the gouge, or flat chisel, to cut away unwanted portions of the linoleum surface, the section is first scored with slanting knife cuts. The gouge will then lift the linoleum between the cuts easily and cleanly.

★ ★

The Inland Printer Real Helper

Enclosed is my check for two more years of subscription to THE INLAND PRINTER. I would not think of running a printing business without the counsel it offers for so nominal a fee.—FERDINAND VOILAND, JUNIOR, Voiland Printing Company, Topeka, Kansas.

This Rule Saves Crossed Belts

By W. F. SCHAPHORST

Here is a new rule for any crossed belt drives which I consider superior to the old ones, which do not take all factors into consideration. This rule applies to high-grade, two-ply leather belting:—

Rule—Add the diameters of the pulleys in inches, multiply by two, and then multiply by the cube root of the width of the belt in inches. The result is the minimum distance between shaft centers in inches.

This rule is limited to the eight-inch belts, and to pulleys up to forty inches in diameter. A center distance of twenty-five feet will take care of any ordinary combination within these limits.

Example—Driving pulley diameter, twelve inches; diameter of the follower pulley, ten inches; width of belt, three inches. What is minimum distance between pulley centers?

The answer, applying the above rule, is sixty-four inches.

Example—Diameter of driving pulley, forty inches; diameter of the follower pulley is forty inches; width of belt, eight inches. What is minimum distance between pulley centers?

Answer—Applying the above rule, we get an amount greater than the safe distance of twenty-five feet, as is mentioned above. The center distance may be made greater than twenty-five feet if desired, but it should not be less.

For all single-ply belts which are well made, use the same rule as above. Single-ply belts are more erratic on crossed drives than are two-ply, owing to the uneven stretch which so commonly occurs. Use two-ply, high-grade belts on such drives.

Sometimes you see shafts of crossed belt drives set as close together as two times the sum of the two pulley diameters. For any belt one inch wide, that distance is all right, but for belts wider than one inch it is close. The twist is then too abrupt and there will be considerable wear.

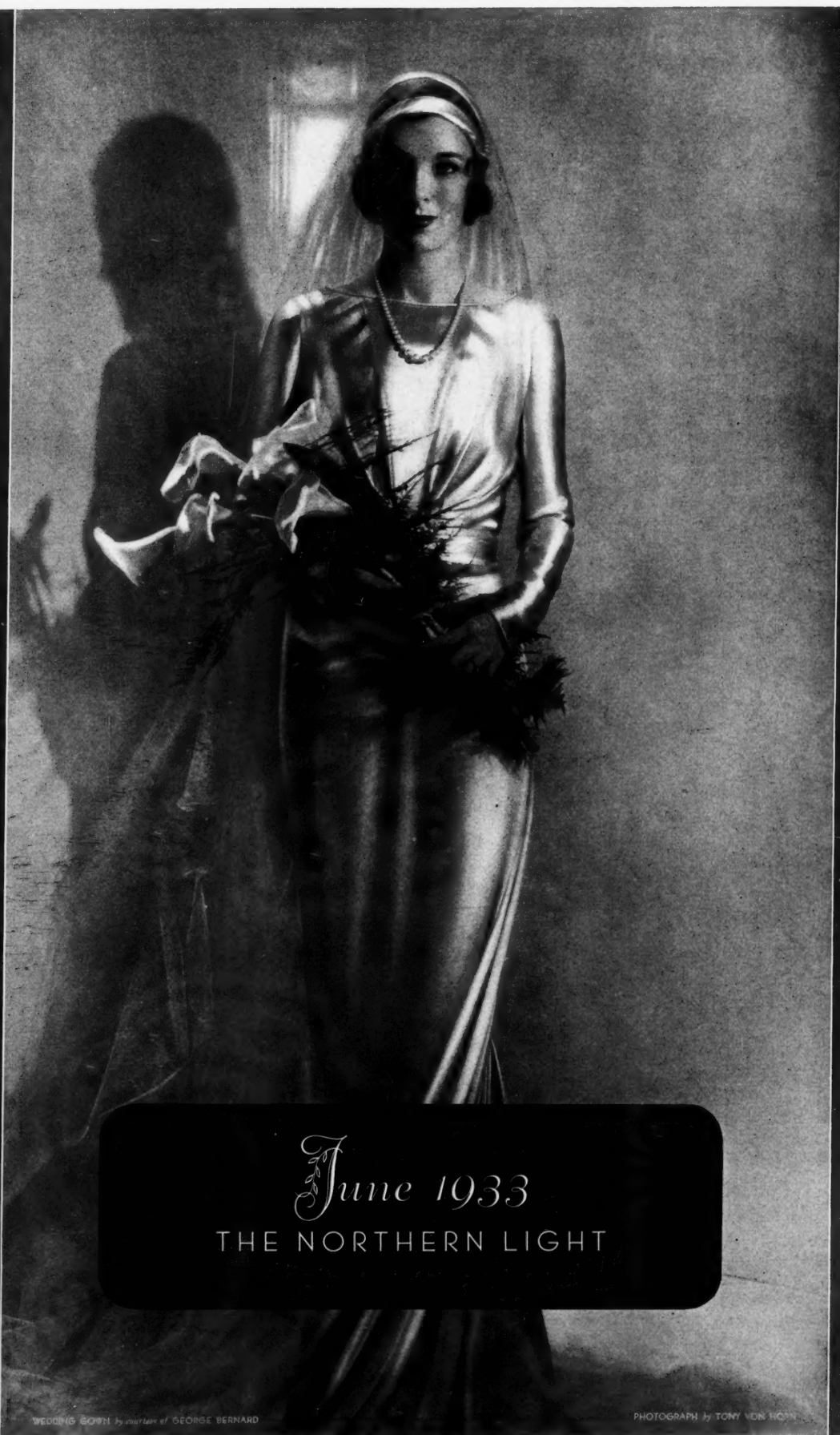
★ ★

Sell Blue Eagle Business Cards

In enthusiastically promoting sale of new printing bearing the N.R.A. blue eagle, a feature which should not be overlooked is the business card.

The business card is often called the prospect's first introduction to a concern, and the blue eagle naturally should appear thereon. At the same time, by selling the two-color eagle, printers may be able to sell a new, two-color card in keeping.

Such demonstrations of the printer's ability on two-color work, in what might be termed the low-cost field, should prove a good opening for the sale of other two-color printing in the higher price brackets. Incidentally, the blue-eagle idea will partially sell itself if it appears on the printer's own business card.



June 1933
THE NORTHERN LIGHT

WEDDING GOWN by courtesy of GEORGE BERNARD

PHOTOGRAPH by TONY VON HOHN

As impressive as it is beautiful, showing the twain do meet. Cover from the Northern Life Insurance Company's magazine produced by the Diers Printing Company, Seattle, with illustration supplied by Strathmore Paper Company. Two text pages were reproduced in our August issue

PUBLIC IS SOLD ON PRINTING AT CHICAGO MUSEUM

By DAN M. MacMASTER

THE MUSEUM OF SCIENCE AND INDUSTRY, housed in the Old Fine Arts Building of the Chicago World's Columbian Exposition in 1893, is being designed for a purpose distinct and apart from the historic museums now in existence. The exhibits of the Museum are being designed to show the "where," the "how," and the "why" of the various industries.

One of the ten sequences which are being formulated will be devoted to Printing and Communication, and will attempt to present a comprehensive picture of the development of the graphic arts from the genesis of alphabets and hieroglyphic writing up through the invention of movable type and culminating in the latest developments of applied printing of today.

pears in the home today, will define the problem. The Museum will present the explanation by tracing back the production of that particular publication, and the production of the materials that have acted upon each other to produce it. This will also lead through the mechanical setting of type in various ways to hand-setting; from there through the ingredients of type metal to pre-Gutenberg days.

Another succession of exhibits will present the development of presses from the simple "Cheese-press" through iron presses, the toggle joint, the platen press, the cylinder press, and the modern rotary newspaper and magazine presses.

Photoengraving, stereotyping, electroplating, and other phases of the printing indus-

try, prominent parts in the display. For *printing* is defined by the Museum as the act of transferring ink from one surface to another and is not confined to paper work.

The closely allied partner of graphic arts in general, the papermaking industry, will find its place in the Chemistry sequence of the Museum, and there again a comprehensive development of the history of the art and its modern methods will be presented.

About 45,000 of the contemplated 600,000 square feet of exhibit area has been open to the public during the summer and as the result of public response will remain available to visitors during the winter. In this rather limited area, an attempt has been made to present a cross-sectional view of this new departure in American museum practice—a prologue, as it were.

The major exhibit at present is the representation of a full-sized 3,000-tons-a-day capacity bituminous coal mine. Throughout the day groups of visitors are conducted down the "500 foot shaft" on a thirty-minute trip through the underground workings of the mine. The mine is operated by real coal miners, demonstrating the methods of mining real coal.

The other diverse sections of the Museum are at present represented by several hundred interesting exhibits, all of which are either self-explanatory or visitor operated.

It is planned to have all the construction work completed within the next two years and to have the bulk of the exhibit material in place permanently.

★ ★

Anilin-Ink Coverage Facts

Many printers are interested in anilin inks, said to possess remarkable covering power, and about which little was known. This ink is especially adapted for bag printing from rubber plates and rubber cylinders. Compared with letterpress inks, about half as much anilin ink will do the same amount of printing. Under actual tests, a rubber plate $3\frac{1}{2}$ by $5\frac{1}{2}$ inches, which had about a 50 per cent printing surface, required four and one-half ounces of Juvinal blue 982 for 10,000 impressions and a little over five ounces of Juvinal red 153.

Anilin inks are supplied in concentrated form and thinned to working consistency with a suitable solvent. This solvent evaporates quite rapidly and on long runs the ink in the fountain requires thinning occasionally to keep it in working condition. This thinning adds enormously to the covering capacity compared to letterpress inks.

Red anilin ink is considerably higher in price than brown or violet, just the reverse of the letterpress inks. In the concentrated form, the cost a pound is about the same as letterpress inks, except red, which is a little higher.—*Buch und Werbekunst*.



A guide operates Seth Adams hand press Number 224 while sketching the progress in graphic arts since its day for visitors. The plan is to use the exhibits to educate the public in industrial arts

Accuracy of application and animation are the keywords throughout the nine odd miles of contemplated exhibits within the Museum building, a portion of which is already open. Printing will be presented in such a way as to be engagingly instructional to the layman and interesting to the printer.

Paper, ink, type, plates, presswork, and binding will be put on display, not in glass cases, but openly in operation. The finished book, newspaper, or magazine, as it ap-

pears will be presented in action, and in every possible instance the visitor will have some part in the operation of the demonstration.

Relief, intaglio, and planography, three categories into which printing may be classified, will form the basis of the development of the exhibitions in the graphic arts.

But printing on paper will not limit the scope of the exhibition. The printing, lithographing, and etching on wood, metal, or glass, and other materials will also play

FREDERIC W. GOUDY

By PETER BEILENSON

WHEN WE CONSIDER the accomplishments of Frederic William Goudy, whose fame as the master of the American type design is secure, and whose typographic fertility is already legendary, it is sometimes hard to realize that he is only a human being like the rest of us.

We expect a man of such evident genius to live on a plane a little above ours, and to be free of the hardships, the uncertainties, and the changing ambitions of our ordinary lives. And yet, when we review it, Goudy's career, for all its successful consummation, has frequently varied in its success, and even in its direction.

Goudy set out in the world with no planned purpose ahead; he did not even genuinely taste the life of a printer and designer until the age of thirty. Fortunately for us, however, the taste he did get then was to his liking, and he gradually swung away from the uncertain businesses that had been occupying him, to the business of printing and of letter-design, where a man of his abilities was badly needed.

In the years that followed, his reputation grew with the increasing extent and variety of the work to which his talent was applied, until now he has reached a height which is permanent and above all others in his field. But, while we may pause to honor him with medals, dinners, and tributes such as this, Goudy cannot pause, or rest from his labors; but in defiance of Time continues to be driven by a still-youthful energy toward further work and greater accomplishment.

Frederic W. Goudy was born in Bloomington, Illinois, March 8, 1865, of a family of Scottish forbears. His father started out as a school-teacher; later he became successively superintendent of the city schools, a real estate dealer, a judge of the Probate Court, and was at time of his death county superintendent of schools. From him his son inherited his tireless, restless energy.

The Goudys moved about a good deal. Between 1865 and 1876, his family lived "in four different towns, and in one of them twice." In 1880, their home was Butler, Illinois; in 1881, it was Shelbyville, Illinois; and, in 1884, they moved to what was then a sprouting town in the Dakota Territory. Here young Goudy "grew up."

It was from this town that Goudy, at the age of twenty-three, set out on his own career of change and caprice. Before we take up his wanderings and eventual self-discovery, there are a few facts and anecdotes of

This is the first of six articles on the life of the world's best known type designer which will appear in these columns. Now art director of the Lanston Monotype Machine Company, Goudy has given the printing industry 87 attractive and useful type faces



the earlier years, which, though seemingly trivial at the time, have a significance from our point of view today.

The first and most significant is that Goudy had always been "handy" with a pencil. At seventeen, he made a pencil copy of one of the wood-engravings of the day, and this drawing won a blue ribbon (carrying with it a prize of \$3.00) at the county fair—the artist now modestly maintaining that there was no competition to speak of. Again (and this also has been told before), during the Shelbyville days, while helping to decorate the Sunday school, he conceived the notion of pasting up Bible texts made of letters cut from brightly colored wallpaper. It is said, and Goudy swears to it himself, that there were over three thou-

sand such letters cut out and pasted on the walls; decorative initials, when necessary, were copied from the local printer's type-specimen book.

About the same time he painted, for the magnificent sum of one dollar, the local baker's name upon his new wagon, taking pains to make each letter the same width, and of an equal distance from its neighbor. Thus typography's first germs, though not her first principles, were sown into his system early; and, though he did not react strongly to the virus for many years to come, the "disease" was there, occasionally showing its symptoms in some mild form. It was long in developing.

Another germ which has been in the Goudy system since early days is one often found in youth, but seldom put to use in age: the urge of mechanical contrivance. Without any particular training, Goudy had always been an ingenious practical mechanic, one of that tribe which is fascinated by a hardware-store window, and reduced to a helpless urge-to-buy at the sight of some glistening tool or lathe.

His first \$10, earned at the age of fifteen, went for a lathe. With it, he was able to contrive the cylinder for a little steam engine that, surprisingly enough, worked. He still cannot resist a lathe; and his lathe yet produces things that work.

But whatever may have been either his artistic or his mechanical abilities at this time, he did not develop them, except intermittently at the demand of necessity. When his family moved to Dakota, his father went into the real estate business, and young Goudy undertook the prosaic duties of bookkeeper and general assistant in his father's office.

He was to continue to practice bookkeeping for a number of years as a financial resource (sometimes as a last resource), but even in his Dakota days ambition rebelled at such a fate; for early in his twenties he attempted to organize a loan-and-mortgage company. Goudy wrote and laid out the prospectus for this company and sent it to George Schlosser, a printer in a neighboring town, who recognized in the work a typographic touch which was fresh and good. But, typography aside, the project was a failure.

High finance in the Dakota Territory having proved a disappointment, Goudy at the age of twenty-three set out for the big city. In the first instance this was Minneapolis, where he worked as bookkeeper in a



Sending this photo of himself at three, Goudy wrote on its back "still knocking"

department store in 1888-89. From Minneapolis he moved to Springfield, Illinois, to work in the real estate office of the man who had suggested to him the unrealized mortgage scheme. In this office, the opportunity to write advertisements occasionally arose, and in such writing Goudy gradually became interested and adept.

In 1890 he started for Dakota, but got no farther than Chicago. In Chicago, he was employed first by a financial house, and later became attached to a real estate firm, ostensibly as bookkeeper. In the first office, in 1890, he met and was unable to resist the charms of Bertha Sprinks, who later, as Bertha Goudy, was to become of so much importance to his life and work.

It was at his second Chicago job, in the real estate office, that Goudy got his real start in advertising. After a number of smaller opportunities, his big chance came with a client who proposed to advertise a New England farm in a Chicago paper. To Goudy's boss this seemed a far cry, but Goudy, in his mind's eye, saw the possibilities of the situation. His persuasiveness was sufficient to get for him the task of writing and designing the advertisement.

He found an old cut that was attractive and fitting, and he arranged the type in a manner that was appropriate and entirely fresh, so that, on the background of 1890 printing in which the advertisement appeared, it was immediately effective. Two live prospects responded, and one of them was so interested that he actually went East to see the house itself. The house apparently was not so good as its advertisement, for the prospect lost interest;—but it *was* a good advertisement!

Editor A. H. McQuilkin of THE INLAND PRINTER noticed this real-estate typography, and came around to meet and congratulate its pleased designer. Not long afterward, McQuilkin showed himself to be of more than just psychological assistance, for when Goudy, elated at his success, boldly planned the publication of a magazine called *Modern Advertising*, "Mac" kindly introduced Will Bradley to him, and Bradley made a cover design for the publication. At this time (1891) Goudy did not yet know that he was quite a designer himself!

Modern Advertising actually issued for some months, and we should be thankful for its existence, for through its publication Goudy for the first time came into close contact with a printing establishment, seeing and succumbing to the fascination of the printer's life.

At about the time that he was acquiring his first taste for printing, Goudy also acquired the book-store habit, and began to see what his contemporaries were doing in the way of design. He bought the *London Studio* and other "arty" magazines of the period, and became familiar with the work

of the English designers. Among other publications, he collected Stone & Kimball's *Chapbook*, which he himself was to print two years later.

Inspired with the idea of infusing some of this "art" into the advertising that already claimed him, Goudy persuaded a good friend, C. Lauren Hooper, to back him in starting a printing plant. Thus it



Goudy, in 1893, as publisher of "*Modern Advertising*," his first printing venture

was that, in 1895, with one 8 by 12 press and three or four hundred pounds of type. The Booklet Press (later on The Camelot Press) was born.

In looking back to 1895, it is interesting to remember that the printing of books did not at all concern Goudy at this time, and that the improvement of advertising was his only aim. In that day, the typographic improving of advertising may have seemed a futile object, and Goudy, inexperienced as he was, may well have seemed an unlikely man to succeed at it. But succeed he did, as he always since has done.

He mastered the technical problems of printing chiefly through trial and error, and though he learned gropingly, and by experiment, he was at the same time enabled to experiment artistically. A few people began to pay attention to the success of his typographic experiments.

W. Irving Way was one of them. He was interested enough in Goudy's work to introduce him to Stone and Kimball in 1895, when they first came to Chicago, as a good printer for their *Chapbook*; and Goudy got the job. But how to print it was a serious problem for the tiny Booklet Press.

"My God! Three leads and a quad!" exclaimed the assistant man-of-all-work, on hearing the good news. The problem was solved by adding a few hundred more pounds of type to the three leads and a quad, and by sending out the pages to be printed on a cylinder. The new type was the nine-point "Original Old Style" shown in the MacKellar, Smiths & Jordan specimen book, a noteworthy choice.

This nine-point size of the Original Old Style looked right on the page, and was just the type Goudy wanted, but it took up too much room for the little *Chapbook*. Goudy measured it, discovered that it could be cast on an eight-point body, and ordered it that way. He felt quite proud that, on this first occasion of his fitting type to his desires and needs, he aroused the curiosity of some other printers, who could never understand how he got so many lines of nine-point into the space at hand. Goudy even then had developed his facility for doing what "can't be done."

By the end of 1895, the character of its work had changed toward the romantic, so the name of the press was then changed to "Camelot." The little organization had definitely begun to make itself known. One of its more interesting customers was the Architectural Sketch Club; every two weeks its secretary would bring in copy for an announcement, and Goudy would print the job each time in a different format and style. Such work caught the eye of other organizations, and a clientele slowly evolved. His work was setting a new style.

In the second year of The Camelot Press, however, another friend of Hooper's entered the organization, and Goudy soon began to feel the tugging of the ball and chain on his vigorous independence. So, for \$100, he sold out his share, and returned to bookkeeping. It was not many months later that The Camelot Press itself (helped by the sheriff) gave up the ghost.

Bookkeeping might still prove a source of livelihood, but the typographic virus was by now actively at work. One evening, in 1896, Goudy sat down at a table and in half an hour drew an alphabet of capital letters half an inch high. He looked at them, and they looked good; so he mailed them to the Dickinson Foundry in Boston, asking if they were worth five dollars. Back came a check for ten dollars, and, some months later, the "Camelot" capitals, the first type Fred Goudy ever designed, appeared in the American Type Founders Company specimen book. There they are still to be seen, now accompanied by a lower-case from another hand.

Said this canny bookkeeper to himself: "If I can make ten dollars for half an hour's work, I can make twenty dollars in an hour, or one hundred and sixty dollars in a working day." He almost quit keeping

books then and there, and possibly he would have, only no orders for new types were on hand at the moment.

He did, however, do some more designing in that year. He drew another face, which never appeared, for Phinney of the Dickinson Foundry; he sold also the designs for some ornaments and another type (along the lines of Blanchard and Blair) to Clarence Marder of Marder, Luse and Company. So far as is known, these drawings also never saw the light of day as type. Nor does Goudy know why.

In 1897 or 1898 he drew the DeVinne roman for Walter Marder of the Central Type Foundry in Saint Louis; or rather, he adapted the then famous DeVinne display type to make a book face. While his adaptation realized the intention of the foundry to preserve the DeVinne characteristics in a book type, it did not prove to be a successful design.

Goudy now has little respect for the artistry of these early attempts, but the drawing of them crystallized for the time being his interest in type design and lettering, rather than in printing, and of course developed his natural facility.

On June 2, 1897, Goudy married Bertha Sprinks, whom he had met when he first came to Chicago seven years before. After their marriage they lived in Detroit, where Goudy was working as cashier for *The Michigan Farmer*. As an avocation, he then began to do his first hand-lettering for advertisements, getting the most of his work through Alfred Zenner.

It was Zenner who uncharitably summed up Goudy's lettering at that time with: "You aren't very strong on lower-case, are you?" and probably thus provoked Goudy to greater study and effort.

Inspired, despite this uncharitable comment, by an ability to draw letters, and perhaps impelled by the loss of his job and the realization that he was never meant to be a C.P.A., Goudy returned to Chicago in 1899 as a free-lance designer and hand-letterer.

(To be continued next month)

This biography of Frederic W. Goudy is at one time a history of the life of America's greatest designer and an inspiration to every printer. Save this and future issues for your library.

★ ★

40 Years of Help in South Africa

I have a credit of \$19 with your book department. Out of this, please order for me a subscription to *The National Geographic Magazine* and a copy of its book on horses.

Publishing the cover designs and letterheads entered in THE INLAND PRINTER's contests is an excellent idea. It gives one a wealth of ideas.

You will be interested to know that I have been receiving THE INLAND PRINTER for forty years and, as mentioned in the article I wrote for your March, 1930, issue, I share my success with your magazine.—O. H. FREWIN, publisher, Middelburg, Transvaal, South Africa.

ANGLE-SHOT PHOTOS MAKE PRINTING AT A PROFIT

WE PUBLISH here the second of a series of mailing pieces for printers. Two-color electrotypes for printing this folder will be supplied at cost, plus postage and packing, to the first printer in each city or town to apply.

The present folder suggests to your customers and prospects a comparatively new yet simple use of photography to lend a dramatic interest to even the most prosaic business. When inquiries for mailing pieces so illustrated are received, you must be in a position to proceed smoothly and effectively to produce photos of the character which is promised in the piece.

It is important for every printer to familiarize himself with the photographic resources—humanly speaking—of his own community. To speak more specifically, he should become acquainted with the competent local photographers. The one to be sought out for this work must have imagination, and be interested in working with modern lighting, and planning his "shots" from the unexpected rather than the usual photographic angle.

Vision Better Than Experience

Often, the man who can help most effectively will prove to be one of the youngest rather than the oldest and best-established among the photographic fraternity. The relationship to your work will be welcomed and appreciated by such a man, and he, in turn, can be of real assistance to you in suggesting possibilities in the way of sales-producing photography which you can turn into printing orders.

Modern photography can offer much of the attraction and charm of good artwork at considerably less cost, but, in addition, photography has a convincing quality that contributes largely to the selling value of the mailing piece it is used to illustrate.

The point especially to be remembered in carrying out the suggestion made in this folder is *not to include too much* in a photo. Most views pictured by the camera take in so much detail that we have confusion instead of dramatic force.

It will be better to err on the side of including too little. Close up on some detail about which a copy story can be woven, and show it in a scale so graphic that no one can miss it, no matter how casual the first look-over may be. You will be surprised by the effectiveness of some details, properly lighted, and when they are blown up large enough.

The color in this folder is exceedingly simple. It aims to provide an area of bril-

liance to set off the illustration and the type blocks. Ultramarine blue would make a fine second color. Green is another possibility. If a red is used, it should tend toward the vermillion, which is bright, rather than to the crimson, which is heavy.

Details About the Folder

The size of the piece will be 14 by 4¾ inches, folding to 7 by 4¾ inches. It is a bleed job, the tint blocks being provided large enough to allow comfortable trimming margin. Although shown as separate blocks, the tint for the center spread is furnished as one complete plate.

As to stock, coated- or dull-coated postcard stock or a cover of about 150-pound basis will serve to advantage. It will have to be scored at the fold.

The fictitious name and address should be exchanged for the printer's own business signature, set in type corresponding as closely as possible to the Garamond Bold in which the folder is set.

When using this folder, give some fresh thought to your mailing list. Take a look through the classified telephone directory or through the membership roster of the chamber of commerce, searching for the names of live concerns which should be your customers, either now or in the future.

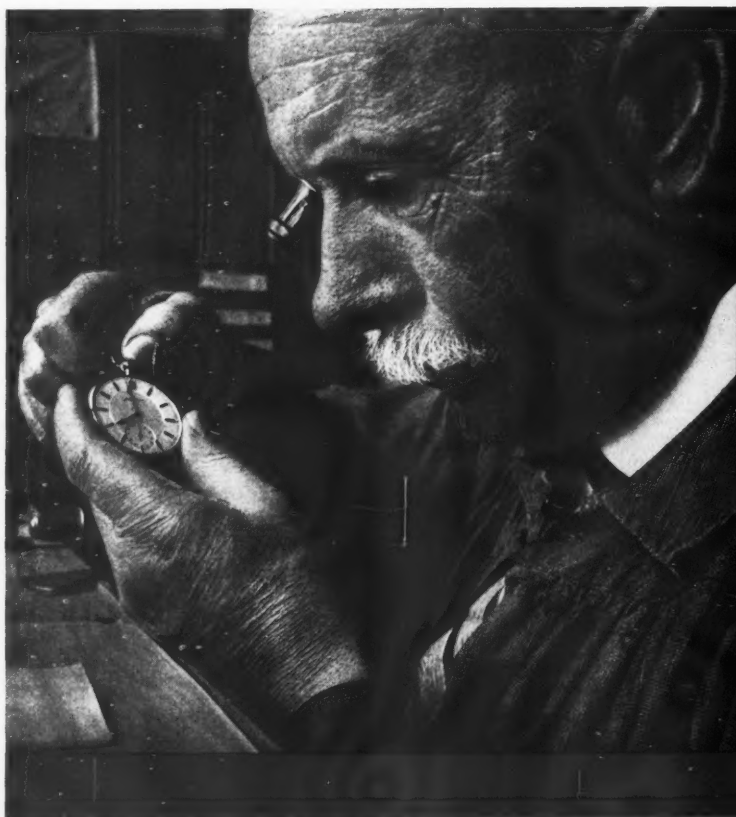
No doubt various customers and prospects may attempt to "rag" you about the folder, claiming it is impossible to achieve beauty or unusual attention-values on the photos of their products. Such arguments play right into your hands.

A Century of Progress is a perfect object lesson of the beauty and arresting views that plane surfaces and sheer lines can be given by clever photography. It can be done successfully and profitably.

The illustration for this folder is a photo by Uhrmacher, currently appearing in the *Schweizer Graphische Mitteilungen*, published in Switzerland.

How to Order Electros

The electros for this folder cost \$14.50. Check for this amount should accompany order. If electros are ordered by telegraph, they will be held in your name for five days, pending receipt of remittance. After that, they will be released for use by some other printer in your town. If your order comes in after some other printer in your town has already obtained the right to use this copyrighted folder, your check will be returned. Checks or money orders should be made payable to THE INLAND PRINTER, 205 West Wacker Drive, Chicago.



*Picture to Your
Customers the
Human Interest
in Your
Business*

Eye-stopping first page of two-color folder designed to sell more printing. The inside spread is shown below and at bottom of the facing page

NO MATTER how drab your business may seem at first glance, there are in it elements of drama or human interest which can be caught by a camera, skilfully operated, and reproduced by printing, skilfully planned and prepared.

"Close-ups" of details of a product or service are more impressive nowadays than the general, all-inclusive photographs that we used to depend on.

You can feature the hands of a clerk weighing a staple on that fine modern scale . . . or the iron of the presser finishing your laundry with conscientious care . . . or the painstaking work of a radio repair man . . . or a steak on the broiler which

WE SHOULD mightily like to talk the possibilities over with you and show you what can be done now to stir up new business. Let us find the features in your business which can be pictured effectively. You will not obligate yourself in the slightest by giving us a ring.

Telephone: HIGHLAND 4545

THE TYPOGRAPHIC PRESS

2353 North Highland Boulevard
PITTSBURGH, PA.

Picture your own signature in this back page of the new folder. Get a mental photo of your prospects reading it. Then send for the electros

has made a reputation for your restaurant . . . or a shovelful of coal on its way to the cellar.

Pictures like this challenge the imagination and attract attention to your service and your organization which any amount of copy alone might fail to secure.

The story must be there too, but good photography can give it a lot more punch. And you need all the punch you can deliver in seeking new business today.

We are in position to arrange for this kind of photography and to plan and print for you mailing pieces which hit right between the eyes.

New BOOKS

Describes Offset Platemaking

Every printer installing or considering installation of an offset department will be quite interested in "Practical Photo-Lithography," by C. Mason Willy.

The book describes outline of process; equipment; solutions; camera; wet collodion; dry plates and films; halftone with collodion and dry plates; color work; duplicate negatives; retouching; preparing of plates; printing on metal plates; duplicating and group printing; reversing; intaglio etching of offset plates; proving.

The book contains thirty-six illustrations. Printed in England, it naturally illustrates British equipment, but the text is equally suited to American equipment. "Practical Photo-Lithography" contains 263 pages, 4¾ by 7¼ inches, and may be ordered through THE INLAND PRINTER's book department for \$3.25, customs and postage paid, clothbound.

Shows Linoleum Block Cutting

The popularity of linoleum blocks for color panels and simple illustrations in printed matter has created a demand for more information on how to cut the blocks.

"Linograving for Beginners" is a booklet of twenty-eight pages, 5 by 7½ inches, paperbound, and covers the subject quite thoroughly. It is completely illustrated, mostly with linoleum blocks, including the cover, in colors.

The booklet will prove very handy for printers desiring to study the making of such plates, but who do not have the time to attend an art-school class.

"Linograving for Beginners," written by H. McL. Eggers, may be ordered from THE INLAND PRINTER's book department for 75 cents postpaid.

Book About Books on Printing

"Where can I find out about that?" is a question often heard, and printers especially are frequently seeking books on some phase of printing, some process, or historical point, but are uncertain about just what book is best suited to their needs.

One young printer set out to make a list of such books about books for his own guidance. It evolved into a genuinely helpful reference list and so was published in book form by his father's firm.

Starting with the origin of the alphabet, it takes up writing and type, printing and printers, typography, paper, binding, publishing, bookselling, book collecting and

bibliography. It does not attempt to record every book on each subject, but provides a list of 247 important titles. Annotations explain subject and purpose of each volume.

"Bibliotheca Typographica" is by Horace Hart and will prove a valuable reference book for printers and students of printing. It may be ordered through THE INLAND PRINTER for \$2.75 postpaid, clothbound.

Should Settle Many Arguments

The thousands of printers who enjoyed E. N. Teall's comments in THE INLAND PRINTER for October, 1932, on the battle of pronunciations between Dr. Frank H. Vizetelly and Dr. R. W. Chapman will enjoy Doctor Vizetelly's new book, "How to Use English."

It has 658 pages, 5 by 7½ inches, with 636 pages given over to explanations of pronunciation, syllabication, and the use of commonly misunderstood words, any new words, and others which cause grief for printers, writers, editors, and proofreaders.

The book is written simply, intended for the layman, rather than the scholarly few. It is intended as a work book, to make easy the use of English in everyday printing.

"How to Use English" may be ordered through THE INLAND PRINTER's book department for \$2.75 postpaid, clothbound.

Handbook on Editing Is Revised

The manner of writing and editing the day's news has changed so much in the last two or three years, a revised edition of the late George C. Bastian's "Editing the Day's News" has been prepared by Leland D. Case, former assistant professor of journalism at Northwestern University.

This book, long one of the favorites in journalism schools and with newspapermen, has been completely modernized in text and illustrations. It now has 309 pages, fifty-seven more than the earlier edition. In addition, the price has been reduced.

"Editing the Day's News," may be ordered from THE INLAND PRINTER's book department for \$2.65, postpaid, clothbound.

A Fine Book About Bookmaking

Every printer who loves fine books, and all interested in the making of books, will be interested in "The Dolphin," first of a series of annuals on the subject to be published by The Limited Editions Club.

Subtitled "A Journal of the Making of Books," it consists of 363 pages, 8½ by 12 inches, bound in washable cloth.

Chapters include: On designing a type face, by Frederic W. Goudy; The making of printing types, by Paul Koch; The characteristics of a good book type, by David T. Pottinger; Margins, by Alfred W. Polard; Formats and sizes, by Lawrence C. Wroth; The hand-press, by Porter Garnett; Inks for printing, by Arthur S. Allen; Handmade paper and relation to modern printing, by Dard Hunter; Book papers, done by Byron Tasker; Processes for reproduction, by Harry A. Groesbeck, Junior; Bookbinding, old and new, by Ignatz Wiemeler; Bibliotheca Typographica, by Horace Hart; The Sigismond inheritance, by Octave Uzanne; European books, by Hugo Steiner-Prag; A survey of the making of books in recent years in France, Germany, The United States, in Scandinavia, Spain, Holland, England, and Italy.

The letterpress portions of the book are by The Aldus Press; gravure (in which most of the many illustrations appear) is by the New York Photogravure and Color Company. "The Dolphin" may be obtained from THE INLAND PRINTER's book department for \$10.25 postpaid.

Stating Case of the Weekly

It is not often that THE INLAND PRINTER reviews fiction, but the recent disparaging statement of H. L. Mencken regarding the "country" weekly has led to the belief that publishers will be interested in "Ritchie of the News," by William Heyliger.

It is the story of a high school student, with "printer's ink in his veins," who is offered a job by an idealistic editor. The youth takes over management of the paper and the story carries him through many of the trials of the small-town weekly.

As an inspiration and guide to prospective juniors on such newspapers, and as an object lesson in journalism as practiced in the outlying regions, it makes interesting reading for youths and "cubs."

"Ritchie of the News" runs 248 pages, 5¼ by 7½ inches, is clothbound, and may be ordered through THE INLAND PRINTER's book department for \$2.15 postpaid.

★ ★

Criticism Repays Subscription Cost

Thanks very much for your criticism. It has been of inestimable benefit and well worth the subscription price of THE INLAND PRINTER. We are sending you another copy for criticism.

Some of the changes you suggested, such as longer initial letters and changes in the ads, we have not been able to make, but we hope to get it done next month. You may notice that some of your other suggestions, however, have been put to use. We hope soon that the magazine will be a better piece of printing.

We realized before that there was something wrong with it, but, since all of us are untrained in the art of printing, we were unable to find just where the fault lay. Your criticism helped a lot.—PEP PUBLISHING COMPANY, Richmond Highlands, Washington.

Review of SPECIMENS

Printing submitted for review in this department must be mailed flat, not rolled or folded, and plainly marked "For Criticism." Replies cannot be made by mail

By J. L. FRAZIER

EINO WIGREN, Cleveland.—The specimens you submit are not only excellent in all respects, but emphasize a quality which has ever been characteristic of your work; specifically freshness, originality. It is genuinely modern work with a real punch, and, yet, is invariably structurally simple and, so, easily comprehended. Few use color or ornament as intelligently as you. Evidence of your talent is in the *Cleveland Weekly*, a type of work usually carelessly produced, from a typographical viewpoint.

SPOTTISWOODE, BALLANTYNE AND COMPANY, London, England.—It is inspiring to examine work such as you do, and, while it is beyond us to be of any help to you, we appreciate the opportunity to study the fine specimens and are happy to testify to the manifest ability of your organization to execute printing of the finest quality in every respect and to the finest, smallest detail. Your blotters are gems and we would reproduce them if the colors were not such that, however fine, do not register in kind on the engraver's negative.

CANFIELD & TACK, Rochester, New York.—The two folders for the Knowlton Paper Company are striking, particularly so with respect to layout of the type matter of the center spread. By printing half of the area of the third page of "Out of the Red With Indian Head" in red, forming a red triangle bounded by the left and bottom edges of the page and a diagonal from the upper left to the lower right-hand corner, the effect is striking. Readers will, of course, understand that the rest of the page is another triangle in the color of the stock. This is a stunt that can be accomplished economically with hand-cut rubber or linoleum blocks and which tends to add variety and, so, interest in whatever it is applied to. Presswork is excellent.

KIMBERLY-CLARK CORPORATION, of Neenah, Wisconsin.—On the brochure "The Printability

of Certain Papers and Why" you not only exemplify the finest craftsmanship in each graphics process involved, but supply all those who are lucky enough to receive copies with an incentive to do fine work as well as information vital to its accomplishment. THE INLAND PRINTER has frequently emphasized the remarkable service leading paper manufacturers, like yourself, render the printing industry in the demonstrations such as this, issued from time to time. The micro-photographs of type on different grades and finishes of paper, if carefully studied,

endar, a blotter, and a memorandum pad. While typography and makeup are fairly satisfactory, improvement would result if a continuous rule border were used instead of one with numerous units, particularly since each unit of the type of border used constitutes a factor of eye-appeal, and the tendency is to disconcert. Change the border, eliminate the needless news dash between the calendar block and your signature, and you will have a most acceptable piece of printing, to be improved only by the use of a more attractive and popular type on it.

ARKIN TYPOGRAPHERS, INCORPORATED, Chicago.—On the whole, your folder, showing the two type faces you have recently installed, Trafton and Hadriano, is commendable. Improvement concerns rather-minor details. Or, generally speaking, ornament crowds the type too closely on the first page, being too conspicuous in relation to the type. We believe the main type group on page 2 should be raised somewhat as, on the whole, it appears bottom heavy. Allowing six points more space just above the band at the bottom, which is printed in color, would help. In view of the narrowness of the form at the top, the fourth page would be improved if the two groups of type, headed "Today" and "Quality," were raised an inch, the space being added just above the signature lines. The second of these lines, giving the address and telephone number, is in type a bit too large for best balance.

EISELE PRINTING SERVICE, Cleveland.—That is a sparkling brochure you produced for the *American Fruit Grower*, entitled "Newer, Bigger, and Better." Typography and layout are in all respects excellent. The cover, featuring a cut of the cover of the magazine in colors, demonstrates the power that may be incorporated in a page of the kind without resort to anything in the least freakish or bizarre. Personally, we prefer text matter in a standard roman rather than

MONOTYPE FACES																									
NAME OF TYPE	Size	4	5	6	7	8	9	10	11	12	14	16	18	20	22	24	26	28	30	32	34	36	38	40	42
Arrighi No. 524*	10																								
Bankerville No. 100	10																								
" " " " " "	10																								
Binsley No. 81	10																								
" " " " " "	10																								
Bodoni No. 578	10																								
" " " " " "	10																								
Bodoni Bold No. 578	10																								
" " " " " "	10																								
Bookman No. 98	10																								
" " " " " "	10																								
" " " " " "	10																								
Carlton Oldstyle No. 357*	10																								
" " " " " "	10																								
Carlton Bold No. 79	10																								
" " " " " "	10																								

A novel, efficient way of showing in what sizes the different types of a plant are available. One of twenty pages of a folder, accordion style, issued by Lee & Phillips, New York City, advertising typographers. On the 4 1/4 by 2 3/4 inch pages, the types are arranged in alphabetical order as indicated

will be the means of starting every job on its way right. You deserve the plaudits of the industry for this remarkable book, the benefits from which will continue for years to come.

SMITH PRINTING COMPANY, of Vernon, Vermont.—The idea of stapling a few sheets of memo paper onto a blotter is excellent, and the name "Blotto-Pad," which you give the item, is excellent. With an additional service rendered, recipients will keep the blotter longer than otherwise, thus increasing its advertising value. Specifically, it serves three purposes: As a cal-

CALL
WALKER 5
4500
FOR
BRASS

SHEETS, ROLLS,
STRIPS, COILS,
WIRE, TUBES,
RODS

DISTRIBUTORS FOR
ANACONDA
Copper & Brass

WHITEHEAD METAL PRODUCTS
Company of New York, Inc.
304 Hudson Street, New York City, Also in Brooklyn, Bronx and Newark.

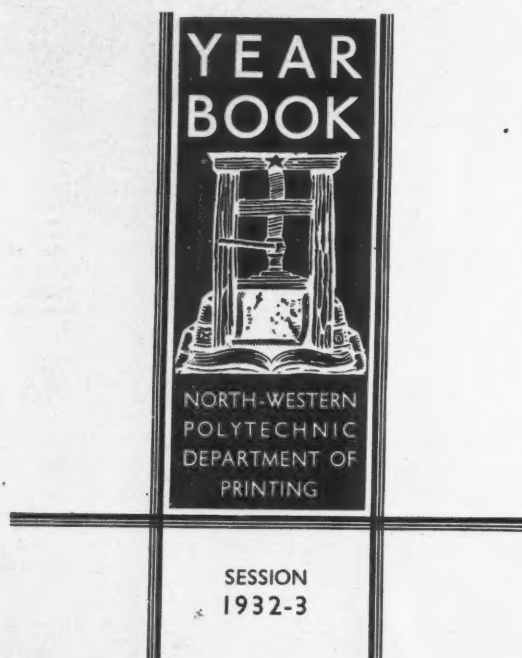
ALWAYS READY
WITH COPPER

It's hard to beat Whitehead on prices, service and quality. We carry complete stocks of Anaconda Copper in all commercial forms and sizes. Just call WALKER 5-4500

DISTRIBUTORS FOR
ANACONDA
Copper & Brass

WHITEHEAD
METAL PRODUCTS COMPANY
of New York, Inc. 304 Hudson Street, N. Y. City.
Also in Brooklyn, Bronx and Newark.

Making the most of the reverse side of government postal cards, an idea more advertisers, harassed and handicapped by excessive mail rates, could adopt to advantage. They were designed by F. C. Condon, of the Anaconda company, and printed by The Barr-Erhardt Press, of New York City



A fine cover for a fine book turned out by London trade school. The 9 by 12 inch page is printed in bright blue and black on gray stock



While not an outstanding typographical gem, the novelty of this clever advertising piece (original, size of prescription blank) makes up for it



By arrangement and color, this British printer circumvents the commonplace in envelope corner card design. Slogan featured should help trade

sans-serif, which, though it contributes distinction, is not pleasant to read in mass. However, contributing as the type does to the book's interest from a display standpoint, we believe you are justified in this case at least. Don't serve it as a steady diet. No feature is better than the presswork, indeed excellence in this respect is characteristic of whatever you have done that we have seen.

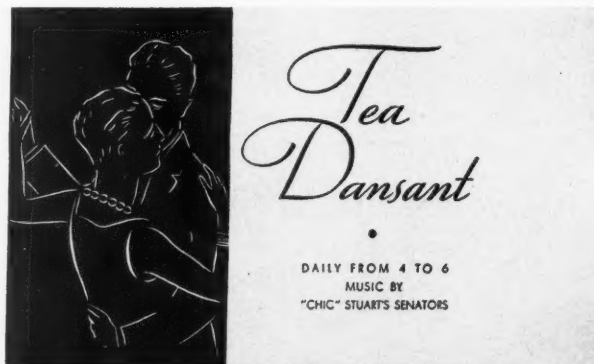
THE ROBELL COMPANY, New York City.—The business card for the Cade Press Company is interesting in a general way, but would be better if the decorative features were printed in a weaker color than the gold bronze, say, in a delicate green. As printed, the decorative features stand out too much and subordinate the type. In breaking up a form for two-color printing, in fact, when setting it, parts chosen for the weaker color should be relatively stronger than the ones to be printed in black or in the stronger color, so that there will be that pleasing quality, uniformity of tone, in the completed piece of work. The only other criticism applies to the fact that Copperplate Gothic used for one line doesn't harmonize with the rest, an old-style roman. As a matter of fact, the geometric ornament suggests sans-serif or block type instead of roman as being more suitable. In a piece of this kind, small and with little copy, no mixture of incongruous types should be attempted or considered.

SCHRIFTGUSS A. G., VORM. BRÜDER BUTTER, Dresden, Germany.—We certainly appreciate your kindness in sending us the four new specimen books showing and demonstrating your four types, Energos, Fatima, Capitol, and Minister Antiqua. Layout of the pages, as well as the design and typography of the individual specimens (revelations in the possibilities of intelligent composition) are of a high order of excellence. Doubtless, examples from these books from time to time will be shown in these pages. We are particularly interested in the showing of the Energos, a letter simulating handwriting with a coarse pen. It is a decided novelty and certainly offers possibilities for a new and

distinctive note in typographical work. You have consistently done a fine job over there, and the influence of your work, as well as the facilities in the form of the distinctive types which you provide, are mighty factors in the development of typography to higher standards.

HOWARD PAPER COMPANY, Urbana, Ohio.—That four-page letterhead (French fold) utilizing a full folio sheet of Howard Bond recently produced, is a dandy. Your letterhead design on the front (we think, one done by the good Folks on Gospel Hill) is beautiful and effective. This particular type of letterhead is very characteristic of the producer in question and has charm and distinction all its own. The general effect is unlike typographical work, printed letterpress, due to the free style of lettering and the unusual colors. It is unlike conventional lithographed or engraved work because the lettering is not of the stereotyped kind so frequent in both processes. Colors are delightful, indeed, printers receiving letters from you typed on this folder should not only be impressed with your paper, but should benefit from studying the eight letterheads shown in colors in miniature on the center spread. We are sure printers are appreciative of the fine service you render them.

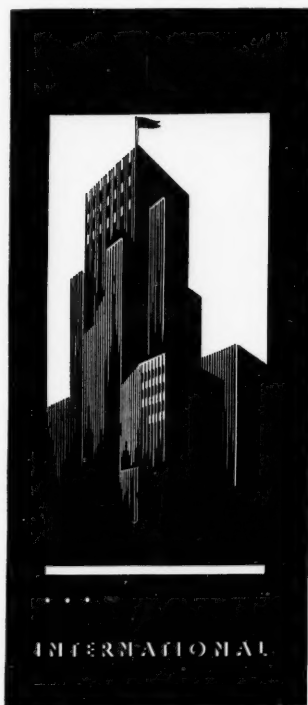
T. L. CURTIS, Utica, New York.—"Don't Fear Me" is a striking folder, particularly in general layout. The sheet is folded twice and, on first view, one sees the words "Don't Fear Me" very strikingly arranged in connection with a vertical rule band. These appear on a flap, a section of the sheet that does not extend completely to the fold at the right. On raising this flap, the words "Step In" appear, printed in black, partially over a shoe printed in bright red. The toe points to the inside spread where the message is found in two groups, exceptionally well set (except for one thing) in sans-serif and Trafton Script. The only exception is that the displayed words, "I Am," are too small and should be considerably larger, not only to be sufficiently emphatic but in proportion to other display items of no-greater importance. In larger



Work, perforce, in one printing is too often done in black. Title of folder from service kit of International Paper Company printed in light brown

type, too, vertical balance would be better, since the form as a whole appears bottom heavy. It is always advisable to have the major accent at or near the top, where reading begins.

SCHOOL FOR PRINTERS' APPRENTICES, New York City.—The die-cut folder simulating a printers' pica ruler is smartly done. Issued as a program for the graduation exercises of the School for Printers' Apprentices and the School for Machine Typesetting,



Title page of folder from a portfolio of various hotel forms supplied as an International Paper service to printers

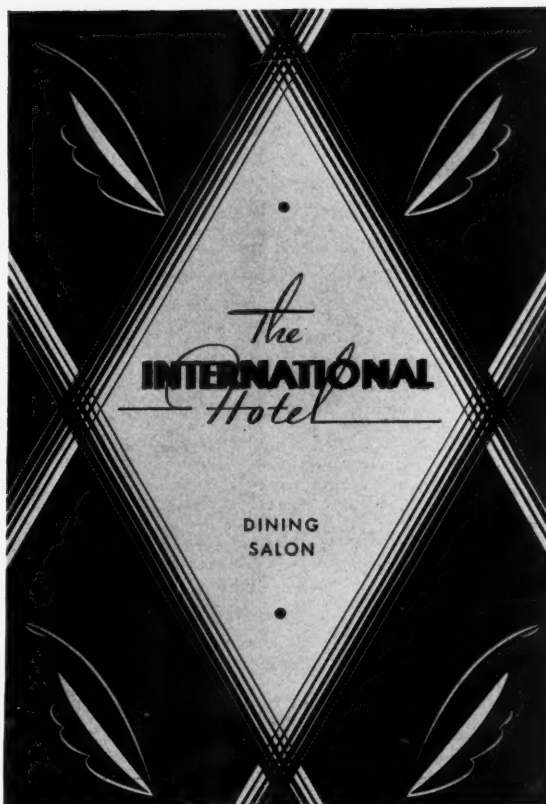
a tip-in lists the boards of directors of both schools and, on the reverse, the names of the graduates. Its novelty and appropriateness will assure its being kept. However, it is unfortunate that an otherwise clever piece should be spoiled by having both picas and inches incorrectly spaced. For other readers, who may desire to produce a similar item, let us say that the folder is produced on green cover stock, same size as a metal pica gage. It is die-cut, the rounded end at the fold being cut from the back. The center "spread" thus provided is available for advertising copy or as a convenient place to tip in an accordion-fold circular if more copy space is desired. As an economical way of furnishing customers and prospects with a pica rule, bearing the printer's own ad, it has advantages. As a novelty, it has high advertising value.

SWITZER PRINTING COMPANY, of Webb City, Missouri.—Your blotters, "The Chiseler" and "Tips," Volume 33, Number 8, have attention-value, but are too ornate. Recipients, we feel, will be so impressed with the too-ex-

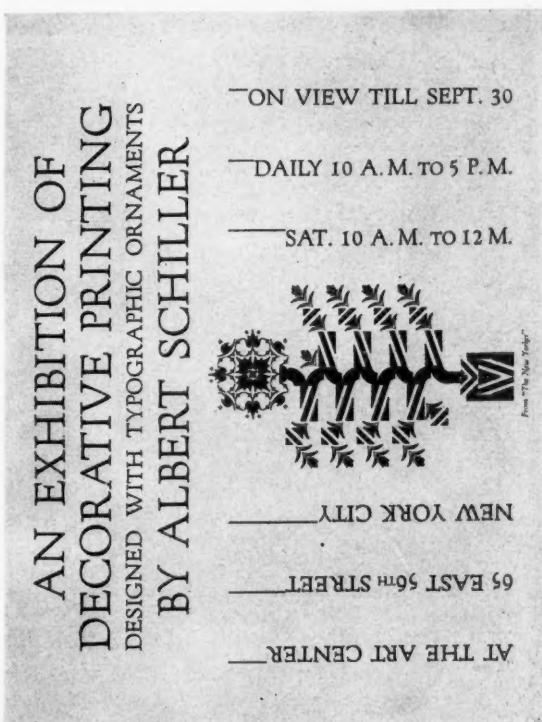
tensive ornamentation they will forget to read or, in reading, be so conscious of the decorative features they will not comprehend clearly and be impressed. That is something to think about. Ornament and display are fine things when not excessively employed. When there are many accents in an advertisement, ornament or type, the same distracting effect is evident. The objective in the design of a piece of printing should be to insure that attention will be focused upon the message, so the type. On "The Chiseler," the text type, bold face, is badly spaced, definite "rivers" of white running through the mass. Too, there is not space enough between lines. Lines of light-face type may be set closer than the lines of bold-face. On "The Chiseler," too, the decorative initial doesn't harmonize with the type used for the text. It is rather monotone in character whereas the type is contrasty, stems being quite thick in relation to hairline elements. It keys in well enough, however, with the display type and also with the border. Caslon would have been excellent for use on the body of the copy.

EUGENE PRINTING COMPANY, of Eugene, Oregon.—Without name of city and state being given in the signature of the folder, "We're Using a Lot of Paper," the faint canceling of the postage stamp used as a seal was all we had to identify you by. The folder commands attention because of the colored paper, copy on the front (already quoted), and curiosity appeal. There is nothing bad about the typography, though it is commonplace. This is due not so much to the handling as to the type itself, Century Bold, which is too common. The type matter, in our opinion, should be larger on the front and the first spread. The triangular ornament on the front detracts from the type. Yet, while it helps to make a triangle of the group as a whole, you will agree it is not beautiful. Again, the word "But," on the first spread, should be a great deal larger; there should always be evidence of some relationship between the size of type and the space or sheet of paper it occupies. Instead of being in the center, we think the word should be near the top to insure good vertical balance. The whole effect on the inner full spread is out of balance, due to the arrangement of the type lines, also vertically because the major portion of the copy is below the center. The two large lines, "It takes only a few words to tell you we do good printing," should be raised at least two inches, maybe more.

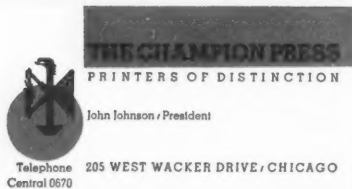
GEORGE W. KING & SON, Worcester, Massachusetts.—Your folder-business card, the face part of which extends to a silver band at the edge of the under leaf, is exceptionally fine. Parchment-like paper contributes materially to the effect. We consider the two address lines too large in proportion to the size of the name, and they are spaced too closely. For the information of other readers, it should be stated here that the third page carries a list of items you produce. While the



A suggestion from the International Paper Company's portfolio of forms used by hotels, and which almost every printer should sell



Striking title of a folder printed in red, which serves both as an announcement and catalog of the display of Schiller's distinctive craftsmanship at Art Center, New York City. The list of items exhibited, with locations, covers the entire inner spread of the folder



No. 204. Hermann Heck, Germany



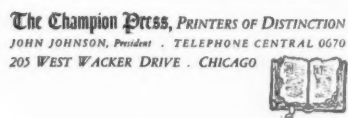
No. 148. Glenn M. Pagett, Indianapolis



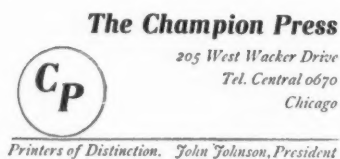
No. 198. E. Dietlinger, Germany



No. 19. Ben Wiley, Illinois



No. 194. O. E. Booth, Iowa



No. 168. Nils Buskquist, Sweden

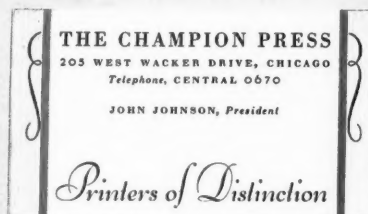
Colors: 204, black and orange; 148, light blue and black on gray; 198, brown and blue on buff; 19, purple and orange; 194, 168, 177, black and light blue; 202, black and orange; 136, black and brown; 118, black and light blue; 246, gray and orange; 33, black and silver on white



No. 177. D. A. Dunstan, Australia



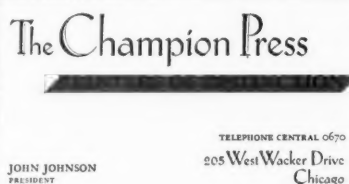
No. 202. Hermann Heck, Germany



No. 136. E. F. Glatthaar, Cincinnati



No. 118. A. E. Koerner, Milwaukee



No. 246. J. A. MacKinnon, Oregon



No. 33. W. F. Staudinger, Chicago

illustration, a highlight halftone beautifully rendered on rough paper, is excellent, the typography of the folder for the club would be improved if the rules were omitted from between the lines on the front. We cannot see any merit in the use of these lines, which tend to break up the flow of the words, to compensate for the disadvantage of their use. However, the interrupting effect is suggested rather than real. In any event, the job would, in our opinion, be cleaner if these rules were not used. We regret that you used an old-fashioned extended Copperplate Gothic for the first two lines on page 2. It does not harmonize in shape or design with the more regularly proportioned and modern sans-serif otherwise used. Of course, there is contrast in tone, but the note of accent could be achieved by the use of Kabel Bold and the design would be smarter and more consistent.

COLLEGE OF TECHNOLOGY, Manchester, England.—Let us compliment you on the excellence of the two school catalogs. In layout particularly, these exemplify the finest features of modern typographic work, including, of course, the design. The cover of "Printing and Photographic Technology" is one of the most attractive designs we have seen recently. A halftone, showing many of the tools used by printers, photographed at an unusual angle from above, is a feature that commands instant attention and interest. Here, in interesting array, are a section of offset plate, a form locked in a chase, a composing stick, a zinc etching, and other items. Inside, this book is not as well printed as it should be, and yet, compared with work by and large, little fault can be found. While some pages appear light and weak, there is evidence of lines and parts of other pages being too heavy, even to the point of uneven impression. The inside pages of the other booklet are decidedly modern in treatment, yet in no sense freakish or bizarre.

THE FOURNIER PRESS, New York City.—Except for one point, the folder announcement of H. F. Huber and Associates is excellent. Although some of the lines are spaced too closely, the title page is attractive and impressive. The one particular point is the script initial at the start of the top display line, otherwise set in Goudy Catalog. It is not only a decided and unpleasant contrast to the roman, but entirely too small. If the initial had been considerably larger—and it might well have been, for cursive initials may spread over a lot more ground than the rectangular ones—the lack of harmony, in weight at least, would be compensated for. The lines of any type letter increase in width as the size is increased. Often, styles essentially out of key may be brought more or less into harmony if consideration is given to this factor. The lack of shape harmony, for instance, between condensed and regularly proportioned type is minimized when the narrow face in the combination is quite definitely larger than the wider one used;

personally, however, we would like to see the entire head on page three in large cursive, since the text is in the style, leaving only the smaller matter at the bottom in roman caps.

ARMBRUST PRINTING COMPANY, Cincinnati.—Specimens are excellent. In the main we suggest only more attractive type, and this despite the fact that on some you have utilized very good faces along with those that contribute nothing of excellence. An example is the somewhat condensed face used for the text of your own folder, "Industry and Recovery." This is not ugly, not illegible—just ordinary. In so far as arrangement is concerned, the outstanding piece is the blotter "In the swim." We believe you will agree, however, that the twelve-point rule, printed in silver in the upper left-hand corner, detracts materially from the display there. Since there is no real need of a rule there, just because there is one in the lower right-hand corner, it should be removed, and the display line made a size larger. One-point leads between lines of the body would also be an improvement. The blotter, "We Are With the President," is striking, interest-arousing, and appealing. If the red were just a trifle lighter, or the background illustration of the factories screened, the effect would be better. As printed, there is a degree of complexity in the effect, especially on the right, where the text strikes over a part of the cut and is otherwise close to it.

JOHN E. COBB, Racine, Wisconsin.—You have done a lot of fine work, John, but if anything, in all respects, finer than the 8½ by 11-inch French folders of the Western Printing and Lithograph Company we do not recall what it was. Layout is fresh and modern, yet the ultimate in structural simplicity. Display is effective. Indeed, there is nothing at all bizarre about any feature, and because of that some might not recognize them as modern at all. For such, of course, there should be pity. Equaling—maybe exceeding—the merit of the physical features are the ideas on which dependence for attention are placed. Conventional appeals to interest are eschewed. In consequence of this, and the manifest excellence of the workmanship all around, it goes without saying that the facilities of the Western for accomplishing super-quality work will be impressed upon many. The "S-33" folder for The Yates-American Machine Company, although quite good, is not of the same standard. While the green is good on the title page, it is too light for the type-set heads inside. As this could well be stronger on the front, change it the next time the form is run. This represents a problem when large tint plates and relatively small type are printed in the same color. Lines are crowded needlessly on the title page and, now that the job is done, we believe you will agree it would have been better to leave the line "Sander" short than to letterspace it to the measure of the line above. As you will note, the line is materially weakened by the letterspacing, and tone-value is at variance. If it was considered the line should be the length of the one ahead, which should not be the case, why not set the word (line) one size larger. Being the name of the product, the emphasis is justified. Layout and typography inside are excellent.

HERBERT CIGARD, Lansing, Michigan.—There isn't much we can say that will insure improvement in *The Zodiac*, your high-school paper. With heads in Bodoni as a rule, nicely spaced, the paper has a modern look and is patently readable. There's a sparkle it would not have if some monotone letter were used for the heads, worst of which would probably be the conventional headletter, viz., the condensed block type. Headings are well arranged; indeed, the only point we have to make about the first page con-

IS BUSINESS CARD CONTEST WINNER



HERMANN HECK

AFTER serving his apprenticeship in a small printing plant, and then working for a time for Schirmer & Mahlan, a leading concern in Frankfort, Germany, Hermann Heck went to the Bauer Type Foundry in 1914. Since 1925 he has been with the D. Stempel typefoundry.

During the years he has been designing fine printing, Heck has held to the principle of achieving the best effect with the simplest of means. Every piece must bear a distinctive note, without its being "modernistic" in character.

Heck declares that careful study of all specimens in *THE INLAND PRINTER* and similar trade journals, and discussion of specimens shown in their pages with his fellow workmen, is the best way to gain facility in doing quality work.

Every compositor, he says, should read the trade journals to keep in touch with new ideas and to do the best work.

cerns the line under the paper's name. It is entirely too crowded, as is, although to a lesser degree, the date directly underneath. Major lines of some advertisements should be larger; they do not stand out as they should. In setting advertisements, don't emphasize many points, but make what you do display count. Although it inclines to weakness rather than being at all too strong, presswork is good. Of the small pieces, the book labels appeal most. Each student has achieved a distinctive and colorful effect. Lines might well be spaced farther apart on the cover of the sixty-first commencement program, especially considering the large amount of white space above and below the illustration between the two groups. This illustration should appear definitely above the center of the page, in the interest of both proportion and balance. On the title page of the "Closing Exercises" folder, where, except for the open title panel, there is an all-over pattern of border units printed in delicate (too delicate) lavender, a better effect would have resulted if the first line in the panel were longer. Being shorter than the last line, the lines, in mass, appear bottom heavy, and, what is worse, the distribution of white space is awkwardly unpleasing. Insufficient ink and impression affect the presswork adversely. As schoolwork goes, however, the specimens rate high and all of you may feel quite satisfied.

GEORGE F. MCPHAIL, Salt Lake City.—In the main, we like the decorative plan of the "Old Testament Sunday School Lessons" cover, although it is a bit heavy, not so much for the title in large type—which holds its own pretty well—as for the smaller matter. The relative unimportance of this compensates, at least from the point of display, if not design. Type is paramount; what is said through the medium of type is the sole reason for printed matter. Objections to the dominance of the decorative features would be overcome if they were printed in a second color, relatively a lot weaker in tone. At the same time, the piece would be more attractive because of the color, but, of course, there was the cost of the extra run to consider. Lines of the lower group are decidedly too closely spaced, while the several sections should be set farther apart, despite the cut-off rules which serve as dividers. The two larger lines in this group are unpleasing because the words of the second, containing fewer units, were spaced farther apart and also letterspaced to make it the length of the first. The merit of squared-up lines is lessened when, due to wider spacing, one is made to look lighter than others. Furthermore, there should always be more space between lines than between words. While the border of the cover, "Primary School Lessons," is interesting and would be effective under proper circumstances, it is altogether too strong for the type, despite the fact there is considerable white space around the type in the panel, which is formed by the decorative features. The two "Concert Recitations" announcements are plain and orderly, and, doubtless, served their purpose. They are neither interest-arousing nor attractive, in fact, suggest having been set without any plan in mind, just as rapidly as the actual typesetting could be accomplished.

E. H. BURNS, Champaign, Illinois.—"Doc" Runyan knows his letterheads, sure enough! He proved it when he discovered you, so to speak, and insisted on our glimpsing some of those you do. You have the knack of employing rules and typographic ornaments with telling effect and with restraint, and you know color, too. Many of the designs are of outstanding originality; indeed, the only fault is that lines are sometimes crowded, the most common of faults in the work we examine. The type on the U. S. Radio letterhead crowds the parallel rule band which appears in color between the two groups, the addition of even a two-point lead above and below the rules would help a lot. Your attention is directed to the two lines of small type in the center of the lower unit, where it seems the shoulder of the type of the top line might have been shaved off to get the lines as close together as possible. That is too much crowding for comfort. Letterspacing the second line breaks up the tone of the unit. In the arrangement of the Association of Commerce letterhead, the same criticism relative to lines crowding rules hardly applies, as circumstances differ, but the extreme letterspacing of the two lines of the address group is bad, in view of the way the lines are crowded. A line should not be closer to another than words in the lines. It is far worse when the spacing between letters is greater than that between adjacent lines. The unity of words and lines is lost. If you correct this tendency your already fine work will be much better. One more thought. When it is necessary to vary spacing decidedly in different lines to achieve a definite outline or contour of a form as a whole, some other layout should be tried. It is just as wrong to "pat and squeeze" type into a mass shape for which the copy is not suited as when Benjamin Sherbow fought the practice with all his influence almost twenty years ago.

LONG BEACH POLYTECHNIC HIGH SCHOOL, of Long Beach, California.—While the cover of the publication, *Acacia*, is striking, and the odd, abstract, decorative pattern interesting, it cannot be rated high. The word "Acacia," lettered in extremely futuristic style, doesn't even give a clue to the word. Since the imaginative forms supposed to represent the letters of the word "Acacia" lack so much of doing so, the panel in which they appear should have been occupied by something more attractive. The crayon drawing on the first inside page is quite modernistic, but it has character and distinction, and leaves no question as to what it represents. For those who admire the technique, it will be satisfying. Text pages are fairly satisfactory, the Bodoni Book type being excellent. The spacing between words, however, is entirely too wide; indeed, in many cases there are two full ems between sentences, far too much. The best practice today is no more than an en quad. Article headings are too small, and crowd the folio line—rather the rule underneath the folio line—far too closely. Poor handling of initials is another point. The initial "P" should be treated specially, all lines alongside being flush because of the white space at the side of the letter below the loop. To get the rest of the line closer to an initial "A," the top of it should be mortised so the first line may be closer to the apex. Initials should be selected so the base will align with the bottom of the last line beside it. Back and top margins are too wide. Margins should progress around a page—from back to top, to front, to bottom. Correct these points at once, and then we can bring up others not so vital.

THE BINGHAM COMPANY, Philadelphia.—We admire the booklet, "A Presentation of the Bingham Company," promoting your "Kiddie



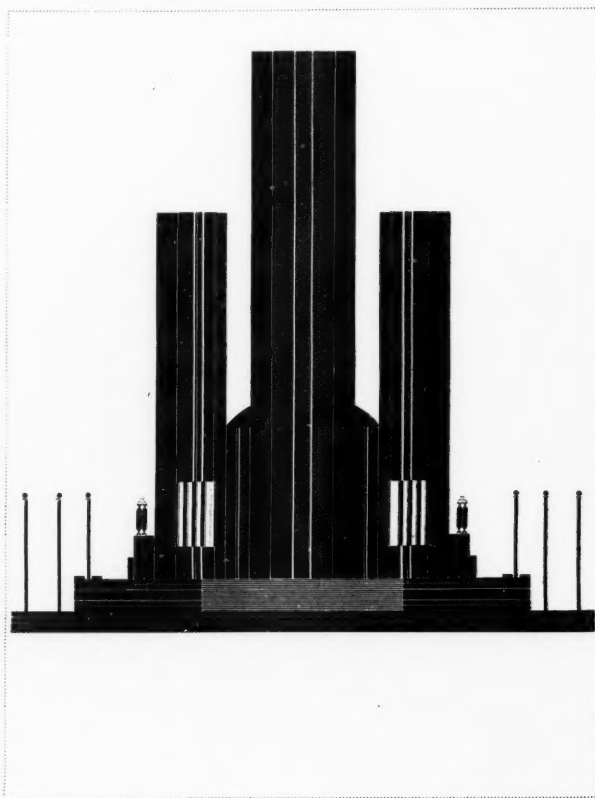
TO CATCH the roving eye — hold it to attention — is the obvious aim of advertising display; from that point, good copy set unobtrusively in readable type proves the real force of advertising. ♦ A service like mine will prove economical no matter what sum you choose to invest in your N.R.A. program. Before spending money, ask me to plan your sales literature. ➤

J. Van Anderson
GRAPHIC ARTS DESIGN & SERVICE
Telephone ATwater 0726
Literature ✦ Printing ✦ Package Design

Two-thirds of one side of a mailing folder designed by the advertiser, the other third being a reply card perforated just below what appears here. Eye illustration is used as a vision arrow

Book" advertising. The cover, a modern design printed in white and light yellow on rough black paper, is a knockout. Surely each recipient regarded it as something special and looked inside, where some especially fine typography is combined with excellent process-color printing. Of course, the other items you sent do not mea-

sure up to the standard of this piece, but the difference is largely due to the quality of paper and the engravings furnished, and they compare most favorably with advertising of the type issued by competitors of your customers. The cover of Cass' electrical fixtures and appliances catalog is excellent; the title page only a little less satisfactory, but quite decent. In fact, aside from some defects in the halftone solids—most of which appear to be due to the cuts—the only fault in this catalog that we consider justifies mention (practically speaking) is spacing between lines of the headings, which appear in large, bold-face type. Your layout man did well to arrange so many illustrations of such varying sizes so nicely. The difficulty ordinarily experienced under such circumstances is in the distribution of white space; but you have achieved, to a large extent, excellent whiting-out, despite the varied sizes and styles of halftone illustrations. We believe you will agree that the initials are a little too deep in "The Coach." They crowd the line below too closely. The proper depth for an initial is determined by the number of lines alongside; the bottom of the initial itself should be in line with the bottom of the last line at its side. And another fault, similarly rather minor, is the spacing of the subheads. There is too little space between the two italic lines, and where one line comes shorter it is letterspaced, sometimes entirely too much. In other instances, to even up the lines, an undue amount of space is placed between words, as on page 10. Better, in our opinion, let these lines be of different lengths, especially if the shorter is the second, than to break up the tone of the lines and pages by varying amounts of spacing. On unmentioned items, the work is first-class—all one would ask of similar mail-order catalogs.



The cover above, by C. Raymond Beran, Los Angeles typographer, began with stock rule, as made up at the right. The rules were finished off into the picture of the Federal building at A Century of Progress with an ordinary engraving tool. The name of the magazine is set in an imported type face

Cost-finding Simplified

Code requires you to know your costs; here is how to do so without fuss or fear of penalties for wrong entries

By JACK TARRANT

MOST PRINTING TODAY IS SOLD ON some sort of specification. Work is obtained from a buyer, generally upon an estimate or an agreed price, and must be produced upon specifications or instructions received from the buyer.

Unless the cost of producing the work is known, the printer's estimate must necessarily be based on guess work. There has been some objection by the printer in the past to doing anything about installing a cost system. The most prominent objections are the cost of installation and the expense of operation. Many printers are of the opinion that a cost system means an endless amount of detail and red tape.

The Master Printers Federation of Chicago felt that the Standard Cost-finding System was too complicated for the smaller plants to operate. Therefore, steps were taken to devise some system that would give the smaller printer his costs without going into needless detail.

The following Simplified Cost-finding System therefore has been devised for the small plant, with the one idea in mind of eliminating red tape. It is presented by THE INLAND PRINTER as an extra service to printers in every community, to fill a need created by the Code of Fair Competition for the Printing Industry.

Almost everybody is familiar with the fact that the printers' code presented in Washington contains the following clause:

"To enable the printing industry, which is composed of many small manufacturing units producing printed matter to the specified order of its customers, to protect itself from ignorance and inadequate knowledge of cost and unfair competition, and to accomplish the purposes of the National Recovery Act to maintain fair wages, increase mass purchasing power, and contribute to the welfare of Government, no printing shall be sold for less than the fair cost of production determined upon the principles of a standard cost-accounting system recommended or approved by the National Executive Committee.

"Every printer shall be required to maintain a standard cost-accounting system, or determine production-cost values and individual job costs upon departmental economic hourly cost rates established by the Executive Committee of his zone, based

upon the cost records of representative plants kept in conformity with the principles of cost accounting recommended by the National Executive Committee, subject to the inspection of an authorized representative of the Zone Committee."

In the past, it had not been so important to keep costs, because the margin between costs and selling in most cases was far enough apart that a good return on the investment could be made even if not much



Jack Tarrant, assistant secretary of the Master Printers' Federation of Chicago, gives basic facts on "costs to a penny"

attention was paid to costs. Today the margin of profit is so small that it necessitates the most careful management and short cuts if one is to weather the storm.

Competitive conditions are such that it is almost impossible to show a loss on some work and make it up on some other account, as has been the custom in the past. It is obvious then, that every printer should know the cost of every job he turns out, and make sure that each piece of work carries its share of the general cost.

Old machinery is going to be forced out, and in its place must go the new high-speed, efficient equipment. This, however, will not be enough to compete in the future, as it is going to be necessary for all printers to pay more attention to business management. The successful printer makes his money in the front office.

It is important today that every printer know on what work he makes a profit and on what work he shows a loss.

The Simplified Cost-finding System is one of the tools by which the small printer can be assured of a profit.

Several forms are shown, the purpose of which is to provide the means for accurately recording the three elements of the cost of printing, such as labor, materials, and overhead.

No cost is a true cost unless it contains *everything* that the business pays for, but *nothing* that the business does not pay for. The forms shown provide an orderly process for collecting and tabulating the data necessary to establish your costs.

FORM NUMBER 1—The estimate blank is necessary because it is a constant reminder of the different items that are necessary in order to complete a piece of printing. It tends to eliminate the one big mistake of *omission*. Leaving out items that should be put in is the one error that even the experienced estimator often makes. Therefore, a good motto would be "Always use an estimate blank."

FORM NUMBER 2—The instruction envelope or job ticket—as soon as an order is received, this form should carry a number and all detail should be filled in on the face of the ticket. There is room for a complete description of stock, composition, press-work, the necessary outside purchases, and full details as to delivery.

This ticket should be made out, carrying all detailed instructions so that it will answer every possible question when it arrives in the plant. On the right hand side of this ticket space is allowed that answers the purpose of the employees' time ticket. Under the heading, Composing Room, is a column for the employees to write in their names, columns for the start and finish of the work, and also a column that allows for the total time of composition.

in plant, and these figures will be used to obtain some of the direct charges explained later in these columns, and which are necessary in cost summaries.

Item 4. Shop Payroll—A record should be kept of the time each employee works in each department, and his pay should be divided accordingly; that is, if an employee should work thirty hours on the cutter and ten hours in the bindery, one-fourth of his

let us assume that the plant occupies a space of 2,000 square feet, divided as:

	Square Feet
Office	300
General Factory	450
Composition	400
Job Press	100
Vertical Press	200
Cutter	250
Bindery	300
TOTAL	2,000

Form No. 1
Job Printers Ass'n of Chicago

JOB TICKET

No. _____

Name _____ Address _____

Description _____

Size _____ Proof To _____ Promised _____

STOCK				COMPOSING ROOM			
Reams	Sheets	x	Lbs.	Employee	Start	Finish	Total
Reams	Sheets	x	Lbs.				
Stock From _____ Rule _____							
Proof To _____							
Body _____ Page Size _____							
Cover _____ Electros _____							
Halftones _____							
PRESS WORK				PRESS ROOM			
Run	Copies	One Side—Work and Turn		Press No.	Start	Finish	Total
Run	Copies	One Side—Work and Turn					
Cover _____							
Special Instructions _____							
OUTSIDE PURCHASES				BINDERY			
Binding By _____				Employee	Start	Finish	Total
Electros By _____							
Engraving By _____							
Ruling By _____							
Special _____							
DELIVER							
Deliver To _____							
When	By _____						
Date Delivered _____							

Every bit of instruction for the entire job is written on this job ticket before it goes to the composing room. At right, space is provided to serve as an employees' time ticket, keeping record entire

pay should be charged to the bindery and three-fourths to the cutter.

We will assume that the payroll amounts to \$822, which would be entered in Column A, and the record of division was: \$210.25 to Column B, \$170.45 to Column C, \$292.85 to Column D, \$90.40 to Column E, and \$58.05 to Column F; these items should be entered on line four in their respective columns.

Item 5. Rent and Heat—The space occupied by each department should be determined in order to apportion this charge;

As we are only considering producing departments, we are to disregard the space used for office and general factory of 750 square feet, which leaves 1,250 square feet over which to distribute the rent and heat, and, if this charge is \$75 a month, the division would be arrived at by dividing \$75 by 1,250, which would give us a charge of \$.06 a square foot. The entries for the various columns then would be: Column A, \$75; Column B, 400 times \$.06, or \$24; Column C, 100 times .06, or \$6.00; Column D, 200 times .06, or \$12; Column E, 250

times .06, or \$15; Column F, 300 times .06, or \$18. This is simple arithmetic.

Item 6. Any Insurance and Taxes—The charge is distributed by taking the monthly amount of the insurance expense and one-twelfth of the estimated taxes for the year, the total of which let us assume is \$28 a month. This amount should be divided by the total investment shown in Item 3, Column A, which is \$7,000, and which would give a result of \$.004 a \$1.00 of investment. The entries would be: Column A, \$28; and the other columns would be the amount shown in Item 3 multiplied by the charge a \$1.00 of investment of \$.004 resulting in the following figures: Column B, \$9.60; Column C, \$1.20; Column D, \$10.80; Column E, \$4.80; Column F, \$1.60.

Item 7. Depreciation—This expense for wear-and-tear obsolescence has been determined on the basis of four years for type and ten years for machinery and fixtures; on this basis the depreciation for Column B on Item 1 would be one-fourth of the investment of \$1,400, or \$350, and on Item 2, 10 per cent of \$1,000, or \$100, making a total for Column B of \$450 for depreciation for a year, which, divided by twelve, would give \$37.50 as depreciation for Column A for one month. The entries for the other columns would result as follows:

	Investment	Per Cent	Annual Amount	Monthly Entry	Monthly Charge
Column C	\$ 300	10	\$ 30	1/12	\$ 2.50
" D	2,700	10	270	1/12	22.50
" E	1,200	10	120	1/12	10.00
" F	400	10	40	1/12	3.33

and a total of \$75.83 for Column A.

Item 8. Interest on the Investment—The charge for this item is based upon 6 per cent a year on the investment shown on Item 3, wherefore 6 per cent of \$7,000 would be \$420, which, divided by twelve, would give the monthly interest of \$35 as entry for Column A, Item 8. In the same manner, results for the other columns would be:

	Investment	6 Per Cent	Monthly Charge
Column B	\$2,400	\$144	\$12.00
" C	300	18	1.50
" D	2,700	162	13.50
" E	1,200	72	6.00
" F	400	24	2.00

Item 9. Power—This item in most cases is purchased power and we will assume that the bill amounts to \$42.70, which should be entered in Column A and this is distributed on basis of used horsepower.

We will consider that the Job Press is equipped with a one-half-horsepower motor, the Vertical with a three-horsepower motor and the Cutter with a two-horsepower motor, making a total of five and one-half-horsepower for the plant, as the other departments have no power.

We must now take the job tickets (form 2) for all jobs produced for the month, and from them total the hours shown for each

department, which we will assume results as follows:

	Hours
Column B—Composition	90
" C—Job Press	60
" D—Vertical	190
" E—Cutter	50
" F—Bindery	60
" A—Total	450

Enter the above figures as Item 27 in their respective columns.

charge \$.061 a horsepower hour, which, multiplied by the horsepower hours for the different departments, would be:

Column C— 30 HP hours @ .061.....	\$ 1.83
Column D—570 HP hours @ .061.....	34.77
Column E—100 HP hours @ .061.....	6.10
Column A—Total.....	42.70

Item 10. *Light*—This charge is distributed on the same basis as Item 5, *Rent* and

Item 11. *Shop Expense*—As this item consists of oil, rags, benzine, ink, repairs, and rollers, which are purchases, we will be forced to assume the expense in order to illustrate the distribution, which we find is:

Oil—	\$ 2.50, bought for use on the Vertical Press.
Rags—	7.00, for use as—\$1.00 to Composing, \$1.50 for Job Press, and \$4.50 for Vertical.
Benzine—	10.00, for use—\$3.00, Composing Room; \$2.00, Job Press; and \$5.00 Vertical.
Ink—	15.00, for use—\$3.00, Job Press; \$12.00, Vertical.
Repairs—	20.00 —\$5.00 for Job Press and \$15 for Vertical.
Rollers—	15.00 —\$5.00 for Job Press and \$10 for Vertical.
Cutting stick—	1.20 for Cutters.
Grinding Knives—	4.00 for Cutters.
TOTAL	\$74.70

This total of \$74.70 is entered in Column A and, in adding the items for each department, we find there is to be charged, to Column B, \$4.00, Column C, \$16.50, Column D, \$49, Column E, \$5.20.

We have now completed the distribution of the Direct Charges to all departments, which are to be totaled for entry in Item 12. The totals of Columns B, D, E, and F, when added together, should equal the total shown in Column A.

We now have to take up the Overhead Charges, which are all entered in Column A only. These follow.

Item 13. *Office Payroll*—This item covers Office Expense only and should not include any productive payroll from Item 4, and which we will assume to be \$380.50.

Item 14. *General Office Expense*—This item should cover such expenses as Postage, Dues, Associations, and Sundry Office Expenses, not separated in Items 15 to 20 or separated and written in as Items 21 to 23. We will assume these expenses to be \$45.

Item 15. *Telephone and Telegraph*—This item should include the expense of all telegrams both received and sent, as well as the monthly telephone bill and we will assume amounts to \$18.70.

Item 16. *Stationery and Supplies*—This item should include all Office Supplies purchased, together with any stationery produced, and which we assume to be \$20.

Item 17. *Bad Debts*—This item should be estimated on the basis of past experience, and, assuming that your average bad-debt loss was \$300 a year, a charge should be set up in this line of \$25 a month.

Item 18. *Spoiled Work*—Like Item 17, this monthly charge should be based on past experience, which we will assume to be \$90 a year, and charge at \$7.50 a month.

Item 19. *Advertising and Selling*—This item should include all advertising expense,

JOB COST SUMMARY

	Hours	Rate	Cost
Hand Composition			
Mach. Composition			
Alterations			
Job Press			
Vertical			
Kelly			
Cutter			
Bindery			
Total Labor			
Paper			
Ink			
Outside Purchases			
Stock Handling %			
Total Cost			
Profit (20%)			
Selling Price			

This is the reverse side of the job ticket, showing the job-cost summary. When filled out, including labor cost, purchases, and a fair profit, the total is the correct selling price for the job it covers

Returning to Item 9, as stated, the Job Press is equipped with a one-half-horsepower motor and operated sixty hours for the month; sixty multiplied by one-half would give thirty-horsepower hours; for the vertical, with a three-horsepower motor, multiplied by the 190 hours worked would give 570-horsepower hours; and the Cutter, with its two-horsepower motor, multiplied by the fifty hours worked would give 100-horsepower hours, or a total of 700-horsepower hours.

The charge of \$42.70, divided by the 700-horsepower hours, would give us a

Heat, on the productive square feet, which we found to be 1,250. We will assume this charge to be \$12.50 for entry in Column A, the distribution of which would be \$12.50, divided by 1,250 square feet, or \$.01 a square foot. When multiplied by the square feet of the departments it would result as we see it here:

Column B— 400 square feet @ .01.....	\$ 4.00
Column C— 100 square feet @ .01.....	1.00
Column D— 200 square feet @ .01.....	2.00
Column E— 250 square feet @ .01.....	2.50
Column F— 300 square feet @ .01.....	3.00
1,250	\$12.50

and also any traveling or selling expenses, which we will assume to be \$140.

Item 20. Cartage—All cartage expenses should be charged to this item and we will assume them to be \$40.

Items 13 to 23 should now be totaled, and entered as Item 24. This total is to be distributed to the departments on a percentage basis, based upon the total direct charges. To make this distribution, Item 24 is divided by the figures in Column A, Item 12; that is, \$676.70 divided by \$1,165.73, which gives 58.0585 per cent and this percentage, when applied to the department totals of Item 12, shows these entries for Item 25:

		58.0585
Column B	Item 12	Per Cent
"	C \$301.35	\$174.85
"	D 200.98	116.68
"	E 437.42	253.97
"	F 140.00	81.28
"	F 85.98	49.92

Item 26. Total Cost of Departments—These figures are obtained by adding together Items 12, 24, and 25.

Item 28. Cost a Sold Hour—These figures are obtained by dividing Item 27, all the sold hours, into the corresponding department totals, Item 26, as:

Col.	Divided by	Cost an hr.
B—\$476.20	90 hrs.	\$5.29
C—317.66	60 hrs.	5.29
D—691.39	190 hrs.	3.64
E—221.28	50 hrs.	4.43
F—135.90	60 hrs.	2.27

Item 29. Total Impressions—These figures are obtained by adding together the impressions shown on the Job Tickets (Form 2) of all jobs produced for the month, separating the impressions for each class of press, which we will assume gives the following totals for entry in this line:

Column C—	72,000
" D—	475,000
" A—	547,000

Item 30. Cost a 1,000—The figures for this item are obtained by dividing the figures determined in Item 29 into the total cost of the same department, as shown in Item 26, which gives the following results:

Column C—\$317.66, divided by 72,000, equals \$4.41 a 1,000 impressions.
Column D—\$691.39, divided by 475,000, equals \$1.46 a 1,000 impressions.

SUMMARY: Total Sales for Month—Enter in this item the Net Sales for the month,

which would be the total billing for the period, after deducting any returns, allowances, and discount, if allowed.

Total Costs of Departments—Enter in this space the figures shown in Column A, Item 26, as explained above.

Profit or Loss—This figure is obtained by deducting the "Total Cost of Sales" from the "Total Sales for Month," which shows the profit for the month.

If the "Total Cost of Sales" is greater than the "Total Sales for Month," the "To-

FORM NO. 9—JOB PRINTERS ASSOCIATION OF CHICAGO

COST SUMMARY FOR MONTH OF

PLANT INVESTMENT		TOTAL	COMPOSING ROOM	JOB PRESS	Vertical	Cutter	Bindery
1	Type	1400.00	1400.00				
2	Machinery and Fixtures	5600.00	1000.00	300.00	2700.00	1200.00	400.00
3	Total Investment	7000.00	2400.00	300.00	2700.00	1200.00	400.00
DIRECT CHARGES TO DEPT							
4	Shop Payroll	822.00	210.25	170.45	292.85	90.40	58.05
5	Rent and Heat	75.00	24.00	6.00	12.00	15.00	18.00
6	Insurance and Taxes	28.00	9.60	1.20	10.80	4.80	1.60
7	Depreciation	75.83	37.50	2.50	22.50	10.00	3.33
8	Interest on Investment	35.00	12.00	1.50	13.50	6.00	2.00
9	Power	42.70		1.83	34.77	6.10	
10	Light	12.50	4.00	1.00	2.00	2.50	3.00
11	Shop Expense (Oil, Race, Bessins, Ink, Repairs, Rollers)	74.70	4.00	16.50	49.00	5.20	
12	Total Direct Charges	1165.73	301.35	200.98	437.42	140.00	85.98
OVERHEAD CHARGES							
13	Office Payroll	380.50	xxx	xxx	xxx	xxx	xxx
14	General Office Expense	45.00	xxx	xxx	xxx	xxx	xxx
15	Telephone and Telegraph	18.70	xxx	xxx	xxx	xxx	xxx
16	Stationery and Postage	20.00	xxx	xxx	xxx	xxx	xxx
17	Bad Debts	25.00	xxx	xxx	xxx	xxx	xxx
18	Spoiled Work	7.50	xxx	xxx	xxx	xxx	xxx
19	Advertising and Selling	140.00	xxx	xxx	xxx	xxx	xxx
20	Cartage	40.00	xxx	xxx	xxx	xxx	xxx
21			xxx	xxx	xxx	xxx	xxx
22			xxx	xxx	xxx	xxx	xxx
23			xxx	xxx	xxx	xxx	xxx
24	Total Overhead Charges	676.70	xxx	xxx	xxx	xxx	xxx
25	Distribution of Overhead	xxx	174.85	116.68	253.97	81.28	49.92
26	Total Cost of Dep'ts	1842.43	476.20	317.66	691.39	221.28	135.90
27	Sold Hours—Each Dept.	450	90	60	190	50	60
28	Cost Per Sold Hour	xxx	5.29	5.29	3.64	4.43	2.27
29	Total Impressions	5474		724	4754		
30	Cost Per 1000	xxx		4.41	1.46		
SUMMARY							
Total Sales for Month							\$ 2900.00
Total Cost of Departments							\$ 1842.43
Outside Purchases							870.00
Total Cost of Sales							\$ 2712.43
Profit or Loss							\$ 187.57

This cost-summary sheet covers one month. As explained in adjoining columns, it is a simple matter to keep this record up to date. Best of all, it makes it impossible to knowingly estimate an order at less than full cost

Outside Purchases—To obtain this figure, we must again refer to Form 2 (Job Tickets) for work produced for the month, and make a total of the Paper, Ink, and Outside Purchases shown on the tickets, which we will assume to be \$870.

Total Cost of Sales—This figure is obtained by adding together the "Total Cost of Departments"—"Outside Purchases" in the final summary.

"Total Sales for Month" is deducted from the "Total Cost of Sales" and this figure shows the **Loss** for the month.

Items 1, 2, 3, 6, 7, and 8 should remain the same each month and need not be re-figured each time, but may be copied from the previous month's Summary, unless additional type or equipment is purchased at some time during the month. Study the cost summary on this page.

Copy Service Is Costly

Users of creative printing consider overhead cost too high. Free-lance arrangement is called solution

By W. I. BROCKSON

HOW FAR shall the printer go in furnishing creative service to possible buyers of advertising and sales-promotion literature? If that question had been put to one hundred printers five- or eight years ago, undoubtedly the consensus of opinion would have been vastly different than if the question were asked today. Prior to 1930, many printers went great lengths to provide clients with creative service.

They hired not only artists and layout men, but copywriters and marketing specialists as well, and instructed salesmen to spread the gospel "we offer a complete advertising service." Some observers place the peak of this movement as early as 1923, but, at any rate, since 1930, a high percentage of this creative personnel has been dispensed with and the firms concerned have "gone back to printing" as contrasted with operating one type of advertising agency.

Unquestionably, this retrenchment was brought about by general economic conditions and not necessarily by a conviction on the part of the management that the plan was incorrect under ordinary conditions. Now, in view of a few months of improved general business, following three years of declining sales curves, the question naturally arises: Will there be a definite trend to reestablish elaborate creative staffs?

In order to get a cross section of current opinion on this rather important subject, THE INLAND PRINTER had a representative discuss the matter with fifteen different executives. Some were printers who had formerly rendered extensive creative service, two were previously printers and now are advertising agents, but the majority were advertising- or sales-promotion managers who buy large volumes of printing. The opinions and experiences of these men are summarized below.

Only two of those interviewed were firm in their convictions that printers will, as business improves, reestablish vast corps of copywriters, merchandising experts, and the like. One cited two cases of which he had personal knowledge, wherein printers had maintained their creative setup since 1929 and are now experiencing increases in orders largely traceable to the efforts of this personnel. The other explained that he had, within the past two months, learned of sev-

eral cases wherein printers had employed layout men, agency fieldmen, and so forth, on a commission basis. In this manner the printer is able, without increasing his overhead, to give the client valuable help.

However, the opinions received from all except the above two cases were opposed to printers attempting to render "a complete advertising service." An advertising-agency executive, who from 1928 to 1931 had managed the now-discontinued service subsidiary of a prominent Milwaukee printing concern, shook his head in a "sadder but wiser" fashion and stated, "the plan just doesn't work out." A printer of trade maga-



From British Member Circular

Buyers are not always pleased by copy service from printers; fear high overhead on other work

zines and house-organs told of maintaining on his staff an artist and a layout man, but emphasized the point that he had never featured this service and had no intentions of doing so in the future.

One of the largest metropolitan printers interviewed pointed out, in a matter-of-fact way, three different cases of competitive establishments being in financial difficulties, due in a large measure to the expensive creative operations once performed.

The comments of the buyers of advertising, whose attitudes will have a most important bearing upon future trends, were most enlightening. The advertising manager of a structural-steel organization, having plants and sales offices in several cities, reported that 95 per cent of his printing

jobs are turned over to the printer with copy, drawings, and layouts furnished, and with full written specifications as to cuts, paper, colors, and other details.

The advertising manager of a manufacturer of construction equipment, who has bought from numerous types of printing organizations, said, "I deplore the buying of printing on a strictly price basis, but the necessity of covering a broad market with a limited appropriation has forced us to make a close study of values in printing. It has been my observation that the organization which maintains writers, research experts, and salaried artists has such a large overhead that its quotations to us have been consistently high on what might be called the regular run of printing, not requiring creative effort. As a result we have given little patronage to such organizations."

The purchasing agent of one of the prominent banks prefers to buy creative work from advertising-service organizations and his composition, presswork, and so forth, from "straight printers." His experience with copy prepared by printing establishments has not been satisfactory; and he described it as "terrible."

"We never have had 'advertising agency service' from printers and we do not expect it. Such service has to be paid for and we prefer to buy it elsewhere as we need it." These were the comments of the sales-promotion manager of an engineering laboratory, having a nationwide organization.

Consequently, it can be stated that this series of interviews, many of which are not quoted in detail, discloses that there is a small minority in favor of and a large majority opposed to printers maintaining staffs capable of rendering to buyers complete creative-advertising service. In view of this line-up, everyone expressing the majority opinion was asked this question, "How shall the printer handle those few cases wherein copy or market research is demanded?"

In substance, every reply was to the effect that the printer should have working arrangements with one or more independent creative-advertising organizations, one which could be called in to do the necessary jobs on a piece basis. Such arrangements necessarily must vary greatly with conditions and be sufficiently flexible to fulfill a

variety of needs. They have the two-fold advantage of enabling the printer first to get or hold business which otherwise he would lose, and second to do it without adding to his fixed overhead.

All of the foregoing leads to the question as to just what specific things, classified for convenience under the term creative, does the average buyer expect the printer to do. This point was touched on in all cases.

In the first place, it is logical and natural for the purchaser to look to the printer for proficiency in making layouts—the placement of headlines and subtitles, the location of cuts, the general arrangement of all units of the piece in such a manner as will convey the intended message most effectively.

The next item, one mentioned by practically every "contributor" to this article, is that of typography. Perhaps it is elementary to suggest that a printer is expected to know typography, but is worthy of mention because some instances were cited showing that certain printers had failed to please their customers because they were unable to marshal appropriate type faces, arrangement of type bodies, decorative units, rules, borders, so as to produce effective and pleasing booklets or circulars, and broadsides. Other cases were mentioned showing how the printers' mastery of the art of typography resulted in highly pleased clients.

Opinion is divided as to whether the artist rightfully belongs on the printer's staff. Many buyers expect the printer's organization to furnish hand lettering, photograph retouching, and high-class dummies, as well as drawings for reproduction. And, quite naturally, volume of such work largely determines whether an artist shall be hired. Of course, thorough and up-to-date knowledge of paper and plates, and their most effective use in advertising of various types, is expected of the printer.

Perhaps buyers of printed advertising expect other creative services than those related to the layouts, typography, artwork, paper, and plates, but they were not mentioned by many whose opinions were asked.

Although the majority opinion of those consulted did not favor the printer going into the advertising-agency business, there was a marked unanimity of thought in this majority group relative to the type of organization favored by the buyer of printing for publicity and sales-promotion purposes. Perhaps the best term that may be used is "advertising schooled" organization—one which has on its staff two or more salesmen, shop men, or executives who in previous connections have had years of experience as advertising managers or advertising-agency executives. In their present capacities, these men are, strictly speaking, shop superintendents or strictly salesmen, but their prior experience enables them to render the client much help without adding to the cost.

PERSONALIZED APPEAL SELLS CHRISTMAS STATIONERY

By FRED E. KUNKEL

INJECTING the swank of Christmas spirit into stationery and business letterheads each year is one way Andrew J. Walker, The Premier Press, Washington, D. C., has of getting additional printing business for the holiday season.

The initial campaign is prefaced by a blotter greeting card, which paves the way for the idea to follow. This blotter reads:

LACK OF TIME

Prevents most of us from personally calling on our prospects and customers as often as we would like. There isn't even enough time for our salesmen to do it.

But a postage stamp will carry our message (or yours) just as often as we wish to have it carried. And if it's printed on an attractive blotter like this, it will be read, kept, and used after it reaches its destination.

This makes a strong bid for blotter business. It offers a sales prescription for more business by presenting a simple expedient, inexpensive and highly effective as a business-getting proposition and renewed-good-will builder to ring the sales bell with the customers. It also carries the suggestion of "Why not send out Christmas or New Year greeting cards on a useful, decorative blotter, which will be used, instead of being pitched away or filed?"

The suggestion in solicitation is made that a blotter be printed up as follows:

May the New Year bring to you a full measure of happiness, health, and prosperity—with the realization of every fond hope which you now entertain for the New Year, and with continued success throughout the year.

Of course, other suggestions also are presented, so the prospect has his choice. Also, suitable Christmas greetings. The blotter is festooned with seasonal trimmings, frescoed in color, and attractively printed, including the business signature.

It is pointed out that the blotter will be kept over the holidays, and that a New Year's greeting, after the Christmas excitement has abated, receives a welcome.

This is because it is an unexpected remembrance, always pleasant.

Walker also sends out letter-greetings, which read as follows:

This holiday season we expect to mail an attractive letter, similar to this one, to all of our customers who've done business with us this year. We want to tell them how much we've appreciated their business, and at the same time wish them a Merry Christmas and a Happy New Year.

We expect to mail the same sort of message to old customers who for some reason or other have failed to give us any business this year, and invite them back into the fold next year.



Lack of Time

PREVENTS most of us from personally calling on our prospects and customers as often as we would like. There isn't even enough time for our salesmen to do it.

But a postage stamp will carry our message (or yours) just as often as we wish to have it carried. And if it's printed on an attractive blotter like this, it will be read, kept, and used after it reaches its destination.

Andrew J. Walker

Twelfth Street, N. W. Washington, D. C.

Telephones
4258 - National - 4259



This blotter is opening gun in campaign to sell Christmas stationery supplies in big quantities

Finally, we're going to mail something similar to this to prospects of ours who have never given us any business.

We believe it will be good business on our part to do this. We also believe it would be good business on your part to do likewise. We'd like to show you our portfolio of samples. When shall we bring it over?

A follow-up letter reads:

This year why not do it on letterheads, folders, or broadsides—when you make your drive for holiday business—instruments that have the holiday appeal and atmosphere?

We feel sure they'll increase the effectiveness of your messages. You'll feel so, too, after you've seen our assortment, which we'll be glad to bring over any time you say.

If there's any one season of the year in which quality mailing pieces are more desirable than others, certainly it's during the pre-holiday period. Gift givers will often buy quality merchandise for their loved ones when they would not even think about buying it for themselves.

Your messages on letterheads of the same high caliber as this one will assure you of your share of this business.

Just a word of caution, however. This material naturally is seasonal, and while the available supply at present is ample, an early choice of your designs and numbers is desirable to forestall any possible disappointments later.

The telephone is used after the letters have gone out to get in touch with old customers. Salesmen also get busy. Then, too, prospects who receive these letters come in, call up, or write for the portfolio of samples. Thus no stone is left unturned to discover holiday business.

The holiday season is a good talking point for direct solicitation, and a picked salesman goes through large office buildings, and sees local merchants, soliciting printing of stationery and business letterheads with a Christmas or a New Year wish, and berries done in red lettering, with green holly and evergreen.

For instance, here is a typical greeting:

Some are going by fast boat—others by speeding train—whirling aeroplane, or motor car. While still others shall use the subway or usual mode of transportation to get home early, with their loved families and friends, on the eve of that great day almost with us—CHRISTMAS.

May it be your good fortune to be with yours.

For it is certainly great fun to cast aside the routine responsibilities—and be a rollicking big kid once more! Helping to trim the tree. Laying out the toys to help Old Santa gratify the youngsters. That early rising to see their surprised faces sparkle. Then the giving and re-



CHRISTMAS GIFT SUGGESTIONS from BURTONS

Seasonal folder. Like other specimens shown, the illustration is lithographed on it in color

ceiving—with all the joy and merriment. It is great—isn't it?

For most of us this joy is made possible by that great institution of exchanging goods and services—which we call business. And the employees of **** appreciate the confidence and coöperation of **** and gratefully extend their heartiest well wishes to you for a Merry Christmas and a Successful New Year.

Samples are carried by the solicitor, and the buyer naturally picks his own design—and idea that best suits his needs.

As a result, a sheaf of orders is obtained annually, and also repeat business without further solicitation, or on a telephone reminder of the service.

Of course, regular letterheads are also sold, suitably festooned with Christmas decorations, for use in writing ordinary business letters—to carry on the holiday idea and provide "something different."

It has been demonstrated that the recipient of such a letter, written on this type of stationery, catches the spirit of the season and reciprocates. Thus the user is not only sold on the idea, but the comments from his own customers please him.

Envelopes are printed to match, with the result that an attractive Christmas package thus is sent out. This also applies to statements and invoices—the effect is similar.

Christmas greeting cards for the family—printed with names—are also suggested and sold in good volume.

It is apparent that many different possibilities for additional holiday business, aside from the customary cards, are available for use by the wide-awake printers. The success attained is in direct proportion with the thought and effort put into the enterprise. Ingenuity does pay, when intelligence is used. Study prospect lists carefully so appeal will suit.



Christmas letters, also on lithographed stock designs obtainable from several sources. Such color is found more economical than if printed to order

The PROOFROOM

By EDWARD N. TEALL

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies, however, cannot be made by mail

Every Sound Must Be Shown

I had the word "squshy" on a proof, and passed it, because while it looked odd and wrong, I did not have the real knowledge on which to make a ruling, so I let it ride as it appeared in copy.—*Montana*.

First, as to the word itself. It should have been written and printed "squushy," with two "u"s. We have many "extra," unsounded letters in English, but we must have some representation for every sound in a word. Compare "squash." The first three letters of it are equivalent to "skw," "skwash." In the same way the first three letters of "squushy" are used up, and there simply must be something to represent the middle vowel sound, that of the short "u." "Skwushy" is a good phonetic representation. This, I think, will be sufficient exposition to remove all doubt as to the sheer necessity of using two "u"s. And, by the way, please note that the successive "u"s are not a double "u," but are used separately, with consonant and vowel value.

As to letting the word go with one "u," I think that was (to speak with the frankness which alone can furnish the desired help) a weak-spined thing to do, as the proposition, whose difficulty was perceived, should have been worked out by simple logic. You don't have to be a professor of etymology to see through such things. The proofreader who tries to work them out rightly for himself, and give a logical explanation, is the one who is going to make himself (or herself) valuable, and go ahead. But: Do not guess!

...

Singular Plurals Are In Again

To me, apropos recent discussion of such words as "number" and "minority" being singular or plural in grammatical number, a phrase like "a number of cases is available" is as crude as "the United States has agreed" instead of "have agreed."—*New Mexico*.

Well, let's go crazy. I seem to have heard something like this, "one and inseparable, now and forever." Forty-eight individual States are united under a federal government as "the United States," one nation, an entity among the nations. If the States got together and did something in the form of common action, without authority of the Federal Government, we would say "The united States (note lower case "u") are doing this." If the Federal Government did it, under its official title as repre-

sentative of a nation, not of the individual States, we would say, very properly, "The United States is doing this."

Of course, if the gentleman is simply determined to be in disagreement with this department, that is his privilege. It is also the privilege of individual readers to take sides with him or with the department, as they please. The facts are as stated.

There is a difference between speaking of the States as united in some course of action, and the same States as together politically constituting a new unit, a nation known as "the United States."

...

No One Has Seen a Two-Story Girl

In reading proof on a university catalog and announcements I came across this statement: "A new two-story girls' dormitory was erected last summer." So I immediately placed a ring around that expression and drew a line to the margin, where I wrote "Some girl!" When these proofsheets were returned, this expression was corrected to read "girls' two-story dormitory," and the word "Thanks" was written underneath.—*Maine*.

Put me down as wholeheartedly in favor of making such changes—though a thousand times I have been criticized for being too "fussy." To me the expression "two-story girls' dormitory" seems as undesirable as the ad: "Wanted, a piano for a lady with carved legs." Everybody knows what is meant, but why not say it right the first time? It pays to be a little fussy.

★ A COPY SUGGESTION ★

Fully 90 Per Cent

of the work in our shop comes from old customers. This does not mean we do not invite new customers . . . it means that we hold our customers because we value their business and continually strive to give them just a little better work than they expect. This alone should be justification enough for you to give us a trial order. We feel confident that if you do, you, too, will become one of the 90 per cent.

★

Rolling Printing Company, St. Louis, features the quality idea in copy from its house-organ

Asks Careful Spelling on Menus

I think I should commence this letter with an apology for the apparent unimportance of the subject. I am referring here to the many inaccuracies in spelling and placing one sees in menus. I am not thinking of the lunch-wagon or average restaurant, where even the English items are not spelled right, but of the banquet type of menu, where everything should be right. Is not this important?—*New Jersey*.

This interesting and valuable letter is so long, I will save a bit of space by quoting from it here and there as I go along with my comment. First, the placing is indeed an important item in menu composition. Bad spacing is all too common. The design of a good menu card is a work of art.

As our New Jersey friend says, "At some time or other it falls to the lot of almost every printer to turn out a good-looking menu job, often on hand-made stock; generally these are nice jobs, handsome and correct in every detail, except the all-important one of the menu itself."

"New Jersey" avers that even the specimens shown in typographers' sheets are often bad, and not worthy of emulation.

He draws an interesting comparison between the chef and the printer. A French chef builds his menu with artistic care: "No name appears twice, no colors repeat; the design is harmonious."

"The printer, it is implied, should be as careful in typography as the chef is in gastronomy; he should please the eye as the chef tickles the trained palate. He should verify his 'kitchen French' as scrupulously as he would the names of composers on a musical program."

"I have in front of me," says this correspondent, "a menu which reads, in part: 'Creme of Fresh Asparagus, Roast Fresh Killed Spring Chicken, Fresh Green Peas.' The word 'fresh' has no place on a menu, because at a good dinner it is understood that everything is fresh."

But, is there not a distinction to be made between "fresh" as applied to the chicken and the same word when connected with "peas"—it being intended to distinguish between peas straight from the garden and those that come in cans?

"New Jersey" gives a bit of good advice when he says this: "Get in touch with the chef." He also recommends addition of a few high grade cookery books to the proofroom library—a suggestion worthy of most serious consideration.

Reader Asks Carbolic Cocktail

I have not missed reading *Proofroom* for more than thirteen years. I find it stimulating. If I had a criticism to make, it would be that you are just a wee bit disposed to be too conservative. I believe a positive stand and more rigid rules would tend to standardize usage. I am somewhat of a general reader. I read six monthly and weekly magazines, several dailies, and two weekly papers, and find there is absolutely no unanimity of style or expression. We are a race of haphazards; a happy-go-lucky, devil-may-care, milk-and-cider bunch of writers and readers. To my mind a standard language is our greatest need.—*Minnesota*.

This is laying it on thick. It is true we are a little slack, as a people, about style; but to my way of thinking, standardization of style and expression would entail loss of character. As long as there are differences in human personality, there will be differences in our ways of expressing our personality. Will Rogers' style would hardly do for the State Department, nor would Supreme Court style be successful in a popular magazine.

As to taking more positive stands on the *Proofroom* questions, and citing more rigid rules, that would be the easiest thing in the world. But the department would not be half as "stimulating" as this friend says he has found it. Neither would it be even as helpful as it actually is in steering printer folk through hard places.

Half the trouble in proofrooms comes from half-hearted attack on the problems; people will not do their own thinking. I would rather start one young member of the *Proofroom* family working out language problems for himself than to lay before him the best stylesheet ever gotten up. If readers would write more comment on the answers to questions, the department would be valuable indeed, as a clearing house of facts and usages.

...

Quote-Marks for "Ditto" Sign

In your reply to "Wisconsin" in the July issue, in which you state that the right-hand quote (end quote) is the correct ditto-mark in linotype composition, I think you will find that most of the authorities on punctuation do not agree with you. It is true that when writing we use the right-hand quote-marks for ditto-marks, but when the linotype operator sets up a table in which ditto-marks appear he uses the "open" or left-hand quote-marks, as this is the style he has learned or picked up from his fellow workmen or found in the dictionary.—*Minnesota*.

Several readers of *Proofroom* have favored us with similar corrective and appreciated comment.

...

This Is Really a Tricky Question

I changed "somebody's else" to "somebody else's," and maybe you think I didn't get a call! Which is right? Our head reader would not discuss it with me, he simply bit my ear off (so to speak), and quit.—*Maryland*.



Hell-Box

Harry Says —

By Harold M. Bone

After looking at some modern girls' powdered-and-painted faces, a return to the old style would be a welcome relief.

On high-class printed matter, if you can't guarantee quality first—you won't last any length of time.

An operator having a one-track mind can't handle a multiple-channel machine efficiently.

Sometimes it's hard to gage the proper position when setting pins for guides.

To be successful, a house-organ needs more than just a jumble of miscellaneous notes without harmony.

The favorite song of comps returning to their cases after laying off is "California, Here I Come."

Often a lockup man merely uses his job as a stepping stone to a higher post.

All nuptial announcements should be wrapped up with a wedding band.

A small-town printer who specialized in died-out novelties was known as the village cut-up.

Some modern type that's called "unique" (The kind that fairly shrieks),
Belongs inside a circus tent
Along with sideshow freaks.

My father, F. Horace Teall, former conductor of this department, used to answer this question by substituting "other" for "else." He said you would write "some other body's hat," but "somebody's other hat" was quite "something else again." But then, you stub your mental toe on expressions like "Whose else could it be." Not many would write "Who else's could it be." Here, be it observed, "else" sort of hooks up with the verb: "Whose could it else (otherwise) be." Personally I much prefer "somebody else's" because it seems grammatically cleaner than "somebody's else." But it is fair to say usage divides just about equally. The base for right decisions is recognition that "else" may be used either as an adjective or as an adverb. Comments are invited.

...

Symbols Replace Abbreviations

When one or more letters are to be read for their names, and not for the words they stand for, let them go solid: KHJ, NBC, RFC, NIRA, USS Wyoming.—*Oregon*.

This, I think, is getting to be quite common usage. The newspapers are fixing the style, but it is not settled yet.

Period Is Becoming Unpopular

My attention was called to a recently published book in which no periods were used with abbreviations. Is there a growing tendency to eliminate use of periods with abbreviations? I have a curiosity.—*Michigan*.

It seems so, though the instance you cite is certainly extreme, even for these days. We are using abbreviations as symbols so much that discrimination lessens. For example, the National Recovery Administration is not in common practice today the N. R. A., as it would surely have been twenty or thirty years ago, but the NRA. In an article in *The Forum*, I find these: "N. B. C.," "WJZ"; "P.M.," "CST" (Central Standard Time). Usage is irregular, but we do seem on the whole to be settling into a practice of dropping the period, especially where the letters are used as symbols rather than as suggestions of words not spelled out. "N. R. A." is marked as an abbreviation; "NRA" is a new unit in itself. It jolts the old-timer, but it's the way of the world today.

...

Is Proofreading a Profession or a Job?

I enjoy *Proofroom* immensely. You are doing much to dignify the proofroom profession, and it is a profession. It is careful attention to the little details of proofreading that makes up the technic of good craftsmanship.—*Ohio*.

This is interesting, because I have just heard from a young proofreader that his employer denies proofreading is a profession. For standing as such it must depend upon conscientious adherence to exalted standards of usefulness.

...

Again, We Regard Division of Words

Page 34, August: "... write 'provided,' you will not be criticized. It's the safer way." What authority for that division?—*California*.

These Californians are keen folks! Can't get by them with anything! Of course, the hyphen in "criticized" represents the break in the line. I don't know what authority there is for such a division. It turns upon the question how far you care to go in following the "rule of thumb" principle of carrying the consonant over. Webster gives "crit-icize," and "crit" is in universal pronunciation the first syllable.

...

Making Changes in Quoted Copy

"Ohio" writes about inconsistencies in style in *Time* letters. I rise to *Time's* defense. I take it he means the letters, which are quoted verbatim, and not the editorial answers. If the letters are considered quoted matter, would not the editing of them violate their integrity? It seems that way to me.—*Rhode Island*.

A nice point! I have known some editors who would rather have lost an arm than to have changed anything in matter printed over some one else's name. And I have

known others who did not hesitate to make changes, treating the matter as if it originated within their own shop and no one else had any stake in it.

For what I am about to say, some one will probably jump all over me, accuse me of sidestepping, and all that. However, the simple fact is, this is a matter for judgment. No rule can be laid down, covering all cases. It makes a difference whether you are handling letters to the editor for publication in a newspaper, or learned and exact matter in a law book or some publication where exactness is important.

I certainly think a newspaper or magazine "has a right" to make letters conform to its own general style in such matters as abbreviations, but I also think they should reduce changes from copy to a minimum. Where the style is itself a point in the text, a note can explain changes to the reader.

...

Cost of Setting for Commas

I work in a small newspaper plant. My boss says I am much too fussy about putting commas in and taking commas out. I try to get the matter punctuated right. Is that fussy?—*Texas*.

It may easily become much too costly for a small plant. Every time you mark a comma in or out, you call for resetting a whole line. The right place to fix the commas is on the machine, and the first time 'round. Compositors should give thought to this. It is important.

...

Had or Would, Which Is Better?

In one paragraph I had these two expressions: "Would rather" and "had better." I chucked up to decide which auxiliary to use, "would" or "had." It came "had"—so, being contrary-minded, I made it "would rather" and "would better." My copyholder and I had quite an argument over it.—*Louisiana*.

The common test is to leave out the comparative word and hook up straight with the verb, as a test. "I had rather go" reduces to "I had go," not very sensible.

...

More Foreign Words and Names

Another example of Englishy mis-division of words spelled in other languages is "Rox-as" for "Ro-xas," the commissioner for the Philippines. The latter form would of course be impossible as an English spelling, but in Spanish "x," like "j," is an aspirate, and the name is pronounced "ro-hahs." The equivalence of "x" and "j" is the reason for alternative spellings like "Mexico," "Mejico," both pronounced as "Meh-he-co," and "pajaro," "paxaro," the latter met in ancient writings. This aspiration misleads most of us in such cases as "Oaxaca," pronounced "Hwa-hah-ka."—*Utah*.

This is okay for scholarly works, but in ordinary print for plain folk it is better to divide according to "Englishy" pronunciation, because most readers do.

TOPIC ATTRACTS PRINTERS AS LIGHT DOES MOTHS

By EDWARD N. TEALL

WEBSTER'S New International divides "eighteen" after the "t," but calls for a pronunciation including the "t" in the second syllable. Of these two contradictory indications, I certainly think the second is right. I do not think many persons say "eight-teen." Almost everybody, uttering the word without self-consciousness, just in the ordinary course of easy speech, says "aye-teen." The "teen" is syllabic.

In common speech, etymology is completely submerged; we pronounce words as we know them in daily use, without any thought of classroom analysis into historical elements. This, of course, applies to the ordinary "run" of people, not to specialists in language. Thus division based on pronunciation is easiest reading for the "average" person. Any printer who asks for my ideas on dividing "eighteen" will get a good, brisk answer: "After the 'h' and before the 't.'" Webster divides "thirteen" after the "r." The inconsistency is patent.

Fair Average Quality Not Enough

Benjamin N. Fryer, whose booklet on word-division has had extended comment in this sector, writes: "In Australia, when the wheat comes in at the beginning of the year, the merchants gather around a collection of the samples from the first bags, which are thoroughly mixed, and the resulting sample is F. A. Q. for the year—fair average quality." It may reasonably and perhaps helpfully be asserted that a somewhat similar practice might well be used in determining upon a system of word-division for style in any shop. While no shop would care to abandon its own convictions and surrender its own choices in favor of a system devised by shaking up a bagful of samples and adopting the resulting average as a guide, there is much to be gained by studying common usage.

But such study can do no more, at the most, than furnish a starting-point from which to work. If the shop's style is to be self-consistent, so as to stand up under the test of criticism, it simply must cover the whole field of division, because you can't print a book page or a newspaper column without running into a wide variety of division-possibilities. Best results and also worst results come when compositors and proofreaders are acutely division-conscious. Sometimes that state of mind leads to a worse confounding of the confusion.

Only when study is done clear-mindedly can it be effective and productive. Where

one person, studying division, notes the difficulties piling up and becomes panicky, another will be stimulated to logical analysis and will sort things out helpfully.

It is important, when the shop has been stirred to taking action on matters of style, whether on capitalization, spelling, compounding, division of words, or any other field of interest to the printer, that decisions be made by those who can decide most logically. The whole thing has to be drawn together in a pattern. Arbitrary rulings, given in emergencies, dealing with isolated problems, do not produce satisfactory permanent work-systems.

A system that followed Webster would not be so "hot" on "eight-teen" and "thir-teen." Webster at least is consistent in dividing "eight-y," to match "eight-teen," and "thir-ty" to line up with "thir-teen." The dictionary recognizes "teen" as a unit; it has separate entry. Except where speakers have become inordinately conscious of a problem and have fallen into an artificial manner, "teen" is always a syllable.

Of course, in "eighteen" the difficulty springs from the fact that one "t" has been lost in the spelling. The word would naturally be "eight-teen," and I think (if shadings in pronunciation could be measured with exactness by some scientific device) it would be found that in common speech there actually are two "t" sounds in "eight-teen," though the first is not quite sharply cut off; the tongue does not come quite clear of the teeth between the two "t"s.

Should Not Be Used

Of course, in good print, a division like either "thir-ty" or "eight-y," as given in the New International, is utterly out of order. The one-letter or two-letter carry-over is not good, although in hurried, narrow-measured work, as on the newspaper page, it is commonly tolerated. But if such carry-overs are permitted, why ask the compositor and proofreader to bear in mind the two forms, "thir-ty" and "eight-y"? The "ty" is a descendant of "ten," as is "teen" itself. "Six-teen" means "six and ten," and "six-ty" is "six times ten." "Thir-teen" and "thir-ty" are logical; and "eigh-teen" and "eigh-ty" are equally logical. These observations are offered not as conclusive material, but merely as illustrative of the kind of reasoning that has to be done when formulation of rules for a stylebook is in order.

The important thing is to keep from getting all fogged up with small, more-or-less

non-essential points. Printer-folk are too apt to confuse these matters with argument over detail. If shop usage is based on a few fundamental principles, it will produce better results than if it is subjected to an over-refined set of rules and regulations.

The printer knows it is better not to divide "thirty" or "eighty" at all, if division can be avoided without mechanical faults such as too tight or too loose spacing. A carry-over of one or two letters is bad. Nine times out of ten, a two-letter carry-over is also foolish, because the hyphen takes one space and the other can almost always be managed, as through use of a thin space.

It is true that many readers are completely non-critical about division of words in print, but this is no alibi for the printer. His product is bound to be subjected to critical scrutiny. Division is one of the tests. Sloppy division means careless working all along the line, as a rule. Careful division is an indication of that respect for good work which in itself is a pretty good guarantee of quality in the final product.

Extremes Hurt More Than Help

Each extreme is equally to be avoided: that of fussiness, exaggerated regard for good division and consistent practice, and that of negligence, one way on this page and another way on the next page. Old-time typesetters seemed division-conscious. They had the system of their shop firmly fixed in mind all the time.

Whether it happened to be a good system or not so good, it was a real and a living thing to them, and they stuck to it. Possibly that was due in part to the greater simplicity and more rugged character of school teaching under which they formed their mental habits. Teaching nowadays is not so efficient in developing mental steadiness, it seems to me. Even those who love freedom of thought and action may still respect discipline as a factor in getting the work of a printshop done right.

The printing establishment should be as particular about its standards in punctuation, compounding, capitalizing, division as it is in its business standards. Quality is more than just a matter of paper, layout, type face, and spacing; care in those things which are the special province of the proofroom is an important factor in both the commercial value and the artistic excellence of the product.

★ ★

Has Read Proofroom for 45 Years

Dear Mr. Teall: I have always enjoyed reading *Proofroom*, not only since your incumbency as editor, but also in the days of your father. I can well recall when your father first was placed in charge of this interesting part of THE INLAND PRINTER. Naturally, I have been a reader ever since—over forty-five years.—JOHN D. MIGEOT, Willow Grove, Pennsylvania.

DAILY FEATURES CARTOON CUT FROM LINOLEUM

LINOLEUM CUTS accent attention-value in competing with a considerable amount of straight line drawing, believes Grover Page, the staff cartoonist of the Louisville (Kentucky) *Courier-Journal*. The daily editorial cartoon of the newspaper is evolved in linoleum technique, Page discloses. National and international subjects are pictured in this way, after experimental blocks on local matters proved successful.

Harrison Robertson, editor, approved the idea and it has since been found that the linoleum cartoons give the desired distinction, instantly identifying the newspaper and the cartoonist in the minds of readers. The value of this is apparent.

a printer for his ability to see his work in that way, especially lettering.

The cause of cutting originals in reverse, Page says, is because so many requests are received for proofs of the original linoleum plates. Two are now on exhibition in the Columbus (Ohio) Cartoon Show. Proofs of the linoleum blocks are pulled on enamel stock for use as copy in making the zinc etchings. Almost no retouching is necessary on the proof made from the linoleum block, he finds.

Page dispenses with coating the linoleum with white and other niceties of the craft. Speed being essential, he draws his subject direct on the linoleum with a soft-lead pen-



Proof of original linoleum block (left), as furnished to photoengraver for copy in making zinc plate. Proof of zinc plate (right) shows unwanted portions routed, a saving of time for the artist

It follows that, if linoleum cuts can be used effectively in a daily newspaper, the value of such plates in commercial printing is assured. Every printer knows that dailies do not continue features which fail to receive immediate and consistent public approval and acceptance.

Grover Page, the artist producing these linoleum cartoons, started his career as a printer's devil in North Carolina years ago. Although his employer did not foresee any future in the industry for Page, the artist recalls that he was pleased when the youngster carefully studied each issue of THE INLAND PRINTER.

"The better part of my wages for two weeks went for THE INLAND PRINTER at that time, but it was worth it," Page comments. And he still considers THE INLAND PRINTER the "finest job of printing in the country." Page cuts all of his linoleum cartoons in reverse, and credits his training as

cil, and the whittling begins immediately. Originals 6 by 7 inches are carved out in two- to four hours, the time required for an ordinary pen drawing of the same matter.

Page uses a pocket knife and home-made gravers in U and V shapes, bent into shape from a flat curtain-rod steel and tempered hard. Repair work is done on the linoleum block with rubber cement or on the proof before the zinc etching is made. Big blank areas are left in the original and marked for the engraver to rout. As a rule, the linoleum is cut to fit into a variety of mortised borders which include Page's name, thereby eliminating that part of the work. The linoleum cut is suitable for short runs.

In addition to his daily editorial cartoon cuts, Page has cut illustrations for booklets, including the cover of an art museum catalog. This was made into a zinc with a benday background. He finds the method is adaptable to many subjects.

The PRESSROOM

Trouble With Workups Avoidable

While printing the enclosed folder, we were troubled considerably with workups, so much so that we had to run at less than normal speed. The lines of machine-cast matter appeared to be tight and the leads and slugs cut all right. Is it possible the press was overloaded with this solid form? Please explain it.

The principal cause of workups is a form not securely locked, springy because the form, chase, and furniture are not firmly seated on the bed of the press. If the form is not properly justified, or if a well justified form is locked up with spacing material or furniture binding, excessive squeeze is required to make the form lift. This excessive squeeze raises some parts of the chase, furniture, or form off of the bed, a pumping starts from this spring, and workups follow in a short time.

A common cause of workups is column rules or blank column slugs longer than the columns of type between them. The quoin pressure is borne off the columns of type by the slightly longer rules or slugs.

Binding furniture is another common cause. Careful lockup, following thorough justification, is the best safeguard against workups and consequent damage.

...

Wants Rotary Flat-bed Press Facts

Do you have any book on the rotary flat-bed press, including information regarding the type of work done, operation, and so on?

While no manual is in existence, much of the information may be obtained from the manufacturer, and the press erector will give your pressman all other instruction needed. The inkmakers supply a special ink for this press.

...

Better Makeready Is Needed Here

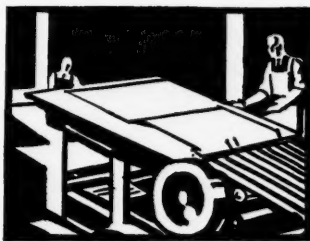
Enclosed is a sample of a job sent to us by a printer with his complaint that "he can't get the heavy type to print." Wish you would comment.

All that is needed is a more thorough makeready, with more impression on the heavy type than on the light rules, and a high-grade, heavy-bodied bond black.

...

This May Require Steel-die Press

Recently we had a prospect for an order of five thousand embossed-and-paneled invitations. The paneling is easy, but so far I have been unable to make a counterpart for the steel embossing die, furnished by the customer, on our platen press. Where can I get information on how to make the counterpart and emboss?



Questions on pressroom problems are solicited, and will be answered by mail if a self-addressed and stamped envelope is enclosed

By EUGENE ST. JOHN

If the steel die furnished by the customer came unmounted, it is probably a steel-die printer's plate, for use on a steel-die and not on a printing press. You can have this work done by a steel-die printer. If the steel plate in question is a printers' embossing die, you may get Stewart's embossing board from THE INLAND PRINTER and, with it, a manual of embossing.

...

Printing on Wooden Blocks

We are manufacturing a small wood block, somewhat similar to children's play blocks, and we are thinking about having them printed by some firm equipped to do this kind of work rather than in our own printing department. The blocks will be one and one-quarter inches square by one-half inch thick. We would like to have them printed in several colors, showing the alphabet and plain sketches, somewhat after the style employed in play blocks. Can you give us the name of firms equipped for this work?

Several of the printing concerns in your city doubtless have the heavy platen presses preferred for this work, unless the quantity is rather large, when special machines for printing on wood are obtainable.

...

Perfumed Cards Lose Their Odor

I would like to know how I can get a perfumed card that will hold the odor. Are the cards dipped in a solution? Are there any perfumed inks to make the odor last? Can you supply a solution to mix and get results?

If you will consult your own local paper dealer, manufacturing stationer, and ink-makers, you may obtain complete service. There is a limit to the permanence of odors added to cards and inks, and it is better not to experiment. You may add up to 2 per cent of oil of citronella, and so forth, to inks to kill the odor of fish oil, linseed oil, and rosin oil, but the deodorant is effective but a couple of days.

Getting Most Out of Gold Ink

Enclosed is a job for the platen press, on which we want to emboss the lettering in gold. We have difficulty getting the gold ink to show up to best effect. We realize that foil hot-die stamping is the best and will produce the finest results, but is there a satisfactory substitute for gold leaf and how is it used?

Little inferior to gold leaf is gold bronze powder, dusted on an impression in size. Not quite so good, but still often used satisfactorily is two impressions in gold ink over a base size for use on cover paper. The base size must cover thoroughly and be well set before printing the first impression in gold ink, which in turn should be well set before printing the second impression in gold. For this work use firm rollers with ample tack.

...

Has Difficulties With Coated Paper

We produce many college annuals, catalogs, and view books. We purchase standard brands of coated paper, in orders made to special sizes, contracted for through jobbers, but shipped to us in car lots direct from the mill. We purchase a Number 1 coated paper, the mill's best grade, but, in spite of this fact, we have encountered difficulties in printing. We are sending you sheets from two mills.

Sheet A is from mill which supplied us last year. It is a good printer, but, after drying, the ink flaked and scratched off. Samples B and C are from another mill, B direct from mill and C from jobber's stock. In pressroom tests, A and C print better than B, and B appears to flake off more than A and C.

By consulting the inkmaker you may get inks that will not scratch. A and C are better printing surfaces than B. B is the thinnest, A and C bulking heavier. C is the heaviest and best-folding sheet, with the least tendency to chalk off at the fold.

If these samples are representative of the three lots, C is preferred, with A second choice, both sheets having a better printing surface than B. C is a better white than B, but A is not as near white as B.

...

Odd Cause of Impression Streaks

We are enclosing copies of a job just printed in our shop. We do not know the cause of the streaks on the blue plates. We would appreciate your opinion on this.

It appears that, when the yellow plate was printed, some of the shoulder or non-printing portions faintly marked the sheet. When the blue plate was printed later, the faint underlying yellow marks caused the marks to show in the blue impression.

Imprinting Names on Glass

We have a request from a customer to imprint individual names on some glass novelties. Have you ever had a similar request and can you give us a lead to the solution?

If the glass is near enough to a plane surface to be printed on a platen press, you may print in the ordinary way from a rubber form backed with sponge rubber, backing the glass with the same rubber. But, if the glass is rounded or other than flat, special equipment and machines may be needed, as when printing on the inside and outside of electric-light bulbs.

Printing Envelopes on a Vertical

Kindly let me know if I can print envelopes on the vertical press; six by nine, nine by twelve, and the commercial Number 10 size. I never tried because I thought it could not be done. Have you any data?

While it is not advertised as an envelope press, it is possible to add envelopes to the repertoire of the vertical. Number 2 feet are used. The corner separator wires are not needed and so are removed.

The feeder stock table naturally does not rise rapidly enough for the extraordinary thickness of envelopes. The operator may watch the table and raise it a notch while the press is running. Some trouble may be found from the press tripping because the envelopes move away from front guides.

This may be overcome with a flexible spring on the transfer table or a slight hump on the board back of the envelope, old devices of the platen pressman when running envelopes at highest speed.

Press Prints, Embosses, Die-Cuts

At present, we print and emboss labels on platen presses, also die-cut. This means an operation for each color and two additional runs for the embossing and die-cutting. Is there a more economical process?

A press is available which feeds from the roll, prints in multicolor, embosses, and die-cuts in one continuous operation.

Ribbon Attachment Off Market

Please advise if there is obtainable an attachment for platen press which gives the effect of a typewriter ribbon. Some years ago, the writer worked in a pressroom that had an attachment which was locked into the form and at the bottom of the chase there was a small lever which came into contact with the platen at each impression and moved the ribbon about an eighth of an inch across the surface.

The press rollers were removed, and the ribbon carried and supplied ink as on the typewriter. We have used silk on the grippers and locked in the form, but this is not satisfactory on a long run.

The typewriter-ribbon attachment made by Miller-Bryant-Pierce Company, Aurora, Illinois, is no longer on the market. If you have a great volume of this work, you will

find silk to match the typewriter ribbon over the form not bad. Smear a little of Sphinx paste on the ribbon to moisten it and do not draw the silk too tightly down over the form. The typewriter letter specialists make long runs on fast, small rotary presses using this method.

Advise Phosphorescent Paint

Many readers have written about phosphorescent inks. An inkmaker who specializes in all sorts of inks made to order states that it is not economical to use phosphorus in inks and, if a phosphorescent ink must be made, the order would have to be a large one to warrant the trouble.

Enough phosphorus to yield the results would create an ink with too much pigment, which would be hard to distribute. For these reasons, he advises use of paint instead of printing ink for phosphorescent effects on average orders.

Paint to which phosphorus or a radioactive substance like iridium or uranium is added, is preferable to printing.

Practical Color Book Is Issued

It is expected that during the coming months many printers will avail themselves of "The Buckeye Cover Color Guide," written by Faber Birren, who has written several articles on color in printing for THE INLAND PRINTER.

The book consists of sixty-four 8½ by 11-inch pages, bound in heavy boards. It starts with a discussion by Birren on color harmony and continues with a large number of examples of color combinations on various shades of cover stock. Additional combinations are suggested for each color of stock included in the book.

Each specimen is designed for a two-fold purpose: To emphasize balance between ink colors used, and between ink and paper; and to show variations in appeal that different ink combinations can achieve on the same stock.

An introductory statement to each group of specimens suggests ways of using the paper and the ink combinations shown or suggested. The book is published by the Beckett Paper Company at \$1.00.



"In the Days That Wuz"—The Veteran's Call-Down

Cartoon by John T. Nolf, Printer-Artist

THE INLAND PRINTER for November, 1933

The Month's NEWS

Brief mentions of men and events associated with the printing industry are published here. Items should reach us by the tenth of the month

Second-Class Postage Going Up

Speaking before the New York Press Association at Syracuse during the month of October, Postmaster-General Farley forecast an increase in second-class postal rates. He stated that cost of handling this class of mail amounted to more than \$100,000,000 more than revenue from it during the fiscal year of 1932.

He said postage on newspapers amounted to \$9,840,000, while cost of delivery was \$46,250,000, an excess cost to the Government of \$36,410,000 on such mail.

"You may be assured," Farley told the publishers, "that no action increasing rates will be approved that fails to take into consideration the part a free and unhampered press takes in making our government great and good."

"No oppressive taxes, through the medium of exorbitant postal rates, will be assessed against it to injure its existence. Without our metropolitan and country newspapers, and magazines, no one realizes better than I do that we would not have the great blessings we now have in the United States today through their effect on education, liberty, and civilization."

Illinois Publishers Elect Officers

The industry's code, wheat-allotment advertising, change to tabloid size, and other subjects came up for considerable discussion at the Illinois Press Association's annual meeting. At the annual election, C. R. Denson, Minonk *News-Dispatch*, was named president. C. P. Bliss, of the *Montgomery County News*, was elected first vice-president, but resigned the following Monday, declaring he could not work with the new officers. Mrs. Mabel Shaw continues in office.

Will C. Carson, Greenville, is second vice-president; G. C. Terry is third vice-president; W. L. Schmitt, Benld, is treasurer. H. L. Williamson was reelected secretary.

Equipment Code Waits Approval

Hearings were held on the printing-equipment code and the printing-roller code in October, the equipment-code hearing following immediately after the roller hearing. The only discussion on the roller code was on overtime.

The question of used machines was brought up at the equipment hearing, but it is understood that the N.R.A. is not inclined to deal with this matter, since leaders were of the opinion that they could handle that phase themselves.

A number of conferences have been held and it is believed that all controversial points have been ironed out. No indication of when the code will go to the President for approval has been made public, but it is expected that it will be in force sometime during November.

It is understood that the code committee will work on the codes for two weeks, after which the legal division will consider them, with the labor board getting them next. This will mean that final hearings will be held in November.

Industrial advisers to the N.R.A. officials on these codes are George Heintzman, of the Dexter Folder Company, New York City, on the

equipment code, and Carl G. Bingham, Samuel Bingham Sons Company, Chicago, on the rollermakers' code.

Christmas Seals Aid Sought

The National Tuberculosis Association urges all editors, printers, and others to help its annual campaign to sell Christmas seals. Small advertisements in plate form, cuts of seals, articles, and editorials are offered to all who will use them. Funds obtained from the sale of seals go to help children suffering from the disease. Requests should be addressed to the association at 450 Seventh Avenue, New York City.

Norman L. Daney Is Advanced

Norman L. Daney, connected with Harris-Seybold-Potter Company since May, 1932, a director and its treasurer for the last year, now has been appointed general manager as well.



NORMAN L. DANAY

His experience includes eight years with the United States Steel Corporation's engineering department, eighteen years with Cooper-Bessemer Corporation as engineer, production manager, treasurer, and comptroller, also serving in similar capacities for two affiliated companies.

In commenting on his appointment, Harry A. Porter, vice-president in charge of sales, says, "I am exceedingly well pleased with the selection of Mr. Daney as general manager. With him, our organization is equipped to take advantage of the increased business which we feel sure is near. He is keenly in sympathy with all phases of the graphic arts."

Goudy Receives Additional Honors

The thirtieth anniversary of the founding of The Village Press finds Frederic W. Goudy, at sixty-nine, as active as in his early manhood.

Three outstanding events mark this milestone in the life of the world's best known type designer. Peter Beilenson's biography of his life starts in this issue of *THE INLAND PRINTER*, the American Institute of Graphic Arts is sponsoring an exhibition now open in New York City, and the Enoch Pratt Library, Baltimore, is also displaying much of Goudy's work.

Of the biography starting in *THE INLAND PRINTER*, Goudy says, "It is a true story of my life, trials, work, and successes to date."

He spoke at the opening night of the New York City exhibit, when leading Eastern printers gathered to do him honor. He also addressed the Baltimore Club of Printing House Craftsmen during October, later visiting the exhibit of his work with members.

Mr. Goudy humorously told the craftsmen that type designing is a simple matter. "All you have to do is take a sheet of paper, think of a type, and mark a line around it."

He added, however, that it is not enough that letters be drawn technically correct; they also must possess dignity, legibility, beauty (if possible), style, and look well in the mass. Goudy expressed the opinion that the best type faces should be simple in design, without frills or curlicues to distract the eye.

Goudy's own methods of designing his type faces (he has produced eighty-seven so far, and feels he has many more in him) are described in the biography being published in *THE INLAND PRINTER*. He deprecates the reviving of old forms, as this does not make for progress, but feels that every designer is more or less unconsciously influenced by what was done in the past by early noted designers.

Goudy declares that sans-serifs are not modern, but were used hundreds of years ago. While considering them suitable for display and in their proper place, he does not like books or magazines set in such types.

Caswell Heads Press Managers

G. L. Caswell, field manager of the Iowa Press Association, was elected president of Newspaper Association Managers, Incorporated, at its annual meeting in Chicago during October. He is very well known to readers of *THE INLAND PRINTER*, having formerly conducted a department on newspaper work.

Bruce R. McCoy, Wisconsin Press Association, is the new vice-president. Parke F. Keays, Nebraska association, succeeds him as the secretary-treasurer. Russell H. Knight, Ohio, the former vice-president, has been elected a director.

Chosen to serve with the N. E. A. board in administering the non-metropolitan newspaper code are Jay W. Shaw, New York; Hampton Maxey, Tennessee; Allan McGowan, of Minnesota; Fred W. Kennedy, Washington. The newspaper managers went on record as approving the work done by the N. E. A. on the code.

Move Machines on Simple Truck

An idea for composing-room superintendents faced with a moving job is contained in the hand truck built by machinists for the Trenton (New Jersey) *Times*. Typesetting machines were moved to new locations without delay in getting out the daily editions of the paper.

The truck was made from 3 by 3/8-inch angle iron, pieces being cut out of corners, the bends being made, and the joints welded. Four ball-bearing casters and four U-bolts with three-inch threads completed the necessary parts.

The feet of typesetting machines were hung in the U-bolts, the nuts on them were tightened, and the machines thus swung clear of the floor for moving. The longest move was seventy-five feet. It was made in twenty minutes from the time the operator was moved off the machine until it was set up, ready to cast type again. The end crossbar of the truck was not solid, but spliced, bolts holding the pieces together. This was done so the one truck would fit Model 9, 8, and 14 linotypes and Model C intertypes.

A. L. Chalfonte, head machinist, and H. G. Guire constructed the truck.

Cantine Appoints Norman Kimball

Norman Kimball, the creator of the "Book of Cantine's Coated Papers and Advertising Information," has been appointed special eastern representative of the Martin Cantine Company. He will work with advertisers, printers, and paper distributors from the East to the Mid West.

Kimball goes to the Cantine company from Coggeshall-Sherwood, having formerly been an executive with the American-LaFrance Foamite Corporation, winning many direct-mail awards.

Offer Window Motion Devices

Sixteen animated Christmas displays—Santa Claus, Old King Cole, Mother Goose, and others—are being offered this year by Motion Displays, Incorporated, a division of Mergenthaler Linotype Company. The suggestion is made that printers can create good will by telling customers of these devices, at the same time selling attendant and tie-in printed matter.

Damon, Typefounder, Is Dead

David E. Damon, president of Damon Type Founders Company, Incorporated, a pioneer firm in the industry, and recently associated with the New Jersey Type Founders Company, is dead. He was fifty-three. The business was founded at the time of the Civil War in New York City as Damon & Peets, becoming George Damon & Sons in 1907, and taking its present name in 1924. It has always been Damon-directed.

Gydesen Promoted by A. T. F.

Ansgar Gydesen, for many years the assistant manager, has recently been appointed manager of the Minneapolis branch of American Type Founders Sales Corporation, succeeding E. A. Hough, who resigned October 16. Both men are well known among printers in the Northwest, having previously been associated for more than twenty years in the Printers Supply Company, prior to its sale to American Type Founders.

The American Type Founders Sales Corporation is continuing to serve printers as before, not being affected by the receivership of the parent, manufacturing company, American Type Founders Company. The heavy burden of bank obligations maturing during 1934 forced the voluntary action, according to Thomas R. Jones, president of the sales firm, and co-receiver of the parent company. He adds that none of the services pro-

vided to printers prior to the receivership is expected to be discontinued.

The move will permit sound financial reorganization of the firm without in any way affecting service to the printing industry.

Inland Declares for Free Press

The autumn meeting of the Inland Daily Press Association in Chicago during October moved quickly through routine matters to devote most of its time to the A. N. P. A. code.

Phil S. Hanna, editor, Chicago *Journal of Commerce*, started the ball rolling with a blistering attack on the procedure of the N.R.A. program, declaring the experiences of publishers over twenty years have shown the "impossibilities" being attempted. His views were both supported and denounced by other publishers who spoke after him.

Col. R. R. McCormick, editor and publisher of the Chicago *Tribune* and author of clause 11 (free press), spoke on the legal aspects of the N.R.A. By a rising vote, Inland members declared themselves against any code which did not guarantee a free press and the right to conduct an open shop.

E. H. Harris, chairman of the Inland and A. N. P. A. radio committees, denounced licensed journalism, holding up Germany as a horrible example, and decried radio as an incompetent and servile medium, due to operation under Federal license.

He went on to declare that no relaxation of the fight to keep the "freedom of the press" and "open shop" clauses in the code can be permitted, assuring publishers that if either is eliminated the power of the press to serve the people to the fullest extent will be gone.

Others spoke in similar vein, upholding the President in principle, advocating support of the N.R.A. in general, but strenuous opposition to any effort to restrict a free press.

Among the other features of the convention was the presentation by Hoyt Boylan of a sales manual for use by daily newspapers. The plan is to issue it in loose-leaf form, so pages not applicable to the prospect's business could be removed. Further action is to be taken later.

A sharp criticism of the charge that second-class mail was causing the postal deficit was delivered by George B. Dolliver, Battle Creek (Michigan) *Moon-Journal*, who said the real loss was in rural free delivery, which would be continued whether daily and weekly newspapers made use of the mails or not.

Old Hand Press Is Still in Use

An old Washington hand press, dumped into the Red River by a Shreveport, Louisiana, publisher during the Civil War when Federal soldiers approached the town, is still in operation in the plant of the *Cass County Sun* at Linden, Texas. It has been used there constantly since being salvaged from the water shortly after the troops left the region.

Wesco Goes to Fox River Paper

Paul Wesco has resigned as sales manager of the Tuttle Press Company, Appleton, Wisconsin, to become sales representative of the Fox River Paper Company, makers of rag bond and ledger. Fox River, like THE INLAND PRINTER, celebrates its fiftieth anniversary this year.

I. P. I. Earns Profit This Year

Net profit for the first nine months of 1933 is \$62,308, the International Printing Ink Corporation announced in Cincinnati a few days ago. For the same period in 1932 the company had a loss of \$15,012.

Tugwell Bill Held Menace to Ads

Advertising men, both in agencies and in individual manufacturing concerns in every line of business, are calling upon printers to help them defeat the Tugwell Bill. This measure, proposed by the key man of the famous brain trust, is aimed at false and/or misleading food, drug, and cosmetic advertising.

Rexford G. Tugwell, now assistant secretary of agriculture, brought forth the disputed bill as an amendment to the Capper Bill, introduced in Congress last spring, and which received the support of publishers and advertisers everywhere as a fair measure.

William S. Groom, of the Thompson-Koch Company, Cincinnati advertising agency, addressing the Proprietary Association in New York City on October 10, quoted Tugwell as having written: "It is doubtful whether nine-tenths of our sales effort and expense serves any good purpose." Groom intimated that the brain trust's ultimate purpose was to bring all advertising down to 10 per cent of its present volume as soon as he could.

The speaker pointed out that Tugwell was not interested, apparently, in the tremendous loss of business that would result, in the great number of concerns which would close their doors, nor in the millions of workmen who would be thrown out of employment if the selling power of advertising was stifled.

He pointed out that, under the Tugwell Bill, an advertisement need not be *proved* false; under its provisions, certain persons connected with the Department of Agriculture need only hold that an advertisement is false, or that it *might* deceive somebody, no matter how truthful the copy may be!

Groom went on to state that foods and drugs were but the start of a long parade of prohibitions on all forms of advertising, which must inevitably result in reduction of all advertising to the 10 per cent that Tugwell considers all that is necessary.

Declaring that, if punitive measures such as the securities law were allowed to become law regarding advertising, magazines, newspapers, and almost all forms of printed matter would be forced out of existence, Groom said it was the duty of every publisher, printer, and manufacturer to fight the bill to the limit, not only to protect their own investments, but to protect the jobs of every one of their employees.

Referring to Tugwell, Groom said, "He has not spent his lifetime in building up your properties. He is under no moral obligation to find new jobs for your employees when you are out of business. There is no reason why he should wonder who will support your wives and children. The public, perhaps only the feeble-minded portion, must be protected from forming a false impression about an advertisement you might publish some time."

Running side by side with the fight on the Tugwell Bill, according to leaders in the industry, is the need for objecting to and seeking elimination of clauses in various codes which prohibit or reduce advertising. The danger here is even greater, it has been pointed out, because the prohibition is usually clothed in seemingly innocuous phrasing.

Industrial-Materials Show Held

An industrial-materials exhibit was held in New York City the last week of October. Various firms displayed products specially designed for use in various industries. Among those serving the printing industry who exhibited were the Brown Company, Carborundum Company, Lowe Paper Company, and others.

U. S. Urges Machine Purchases

Modernizing of printing plants, frequently pointed out by THE INLAND PRINTER as a necessary step for printers to take in order to get a fair share of the business to be had, will soon become an absolute "law" in the industry. The printers' code is expected to put such a high penalty on uneconomic operation that the worn, second-hand machines and equipment will be a drug on the market—and the owner. And there is no better time to buy long-needed equipment economically than now.

The Government, too, is recognizing the need of producing and using new, fast, modern machinery. A telegram sent to the Associated Business Papers and the National Conference of Business Editors by the Administrator, Hugh S. Johnson, emphasizes this view, as well as the general improvement in business which will result from putting men to work in these lines. The telegram reads:

On the occasion of the session of the Associated Business Papers in conjunction with the National Conference of Business Paper Editors, may I suggest that you give earnest attention to the situation now existing in capital-goods industries. Your group is informed as to the vast amount of purchasing of durable goods which has been deferred during the past three years. You understand that the industries producing such goods represent more than half this country's normal business.

We are at a critical time in recovery. Confidence of the great mass of our people in their own future and in the future of the country has been restored. Men are going back to work; pay envelopes are fatter. We must insure this upward trend by making it practicable for purchasing of durable goods to be resumed again, so that the industries that make such goods and the workers normally employed in those industries may again have an income.

It is within your province to contribute mightily to the release of the dammed-up demand for machinery and equipment and other goods required by mills, and factories, and our transportation systems for fully efficient operation under today's conditions. As you have helped the recovery administration in its efforts to date, your Government now asks that you give special consideration to ways and means for reviving that part of the nation's industry that is still sick.

Museum Is Given Early Linotype

One of the first two linotypes placed in operation in northern Indiana, purchased in 1897, has been presented by the South Bend *Tribune* to the Northern Indiana Historical Society. This machine has been in constant use from March 17, 1897, to August 31, 1933, except when undergoing necessary repairs. The other machine was turned in some time ago.

McMurtrie Favors Dropping Caps

The possible future use of lower-case letters exclusively was suggested at the convention in Chicago of Sigma Delta Chi, journalism fraternity, by Douglas C. McMurtrie, Ludlow Typograph Company. He pointed out the tremendous savings that would be made if the capitals were eliminated from typography.

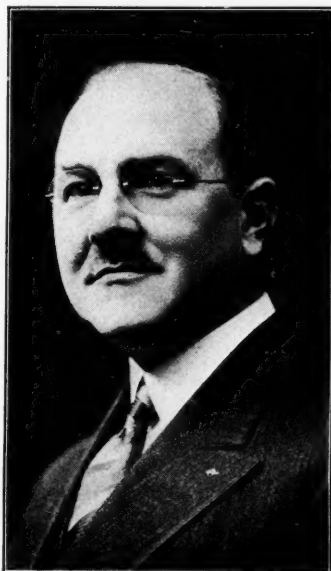
He spoke of the need of legibility in modern publications, explaining that there is a new respect for functionalism in modern applied art which extends into typography. With only 4 per cent of printed matter received by the public actually read, he said, legibility is vital. He again advocated the tabloid-size newspapers, saddle stitched. He added the ideal would have upper-

and-lower-case headlines and a comparatively large body type.

"Balanced composition is no longer effective," he went on. "We want fast-moving, dynamic composition that is out of balance."

Linotype Promotes Chicago Chief

William E. Brown, for several years manager of the Chicago agency of Mergenthaler Linotype Company, has been promoted to special representative of the vice-president in charge of sales.



WALTER B. PATTERSON

He will continue to make his headquarters in Chicago. Walter B. Patterson, prominent printing executive, who joined the company several months ago, is the new Chicago manager.

Mark 200 Years of Free Press

The two-hundredth anniversary of the "freedom of the press" was celebrated at St. Paul's Eastchester Church, Eastchester, New York, on October 28. A committee of prominent publishers assisted in the arrangements.

It was on the grounds of this church that an election was held which resulted in the jailing of John Peter Zenger, the printer-publisher, for libel. Efforts of the governor of the province of New York to prevent a fair trial failed when Andrew Hamilton, noted Philadelphia lawyer, was induced to plead the journalist's case.

It was at this trial that the judge, in refusing to call the governor as a witness, stated that "The greater the truth, the greater the libel." However, in a masterly plea for the right of a free people to speak and write truth, Hamilton won freedom for Zenger and established free speech and a free press as principles of American life.

Copies of Zenger's New York *Weekly Journal* are now on exhibition at the New York City Public Library.

Kimberly-Clark Earns a Profit

Net profit reported by Kimberly-Clark Corporation for the quarter ending September 30 was \$234,781, compared with \$161,305 for the previous quarter and \$164,202 for the corresponding period last year. For the nine months ending September 30, net profit was \$546,292, compared with \$576,061 last year.

Fiction Story Plays Up Paper

The Paper Foundation, group sponsoring the pulp-and-paper industry exhibit at A Century of Progress, is urging all papermakers and printers to read Joseph Hergesheimer's excellent series of stories entitled "The Foolscap Rose," appearing intermittently in *The Saturday Evening Post*, beginning with the September 17 issue.

The stories describe early hand methods of making paper and the spread of machine papermaking. A part of the World's Fair exhibit includes seventeenth century hand-papermaking equipment of general character.

The Paper Foundation is to be continued as a permanent organization to serve the paper industry. Promotion of use of more paper products, administration of the industry's code, and other matters are probable services it will perform.

Chicago Printer Dies in Leap

George M. Atwell, sixty-five, president of the Atwell Printing and Binding Company, Chicago, leaped to his death from the twenty-first floor of an office building on October 3. Employees ascribed his action to despondency over financial reverses. The company filed a voluntary bankruptcy petition in June, 1932, but has since been reorganized. The company prints magazines, ballots, and county assessment lists.

Intertype Builds English Plant

A new matrix plant is to be built in England, says Neal Dow Becker, president of Intertype Corporation, who has just returned from his annual tour of the company's plants and branches in England, Holland, Germany, Italy, Spain, and France. The addition will take care of the growing demand for wide-tooth matrices in the British Isles and the continent.

Becker says any American printer who goes to Paris should be sure to visit the plant of *L'illustration*, designed by Louis Baschet, a director, after extensive study of the best plants in Europe and this country. At the official dedication, he adds, 4,000 were present.

He continues that, although the building has a distinctly European atmosphere, much of the equipment is of American manufacture. Color printing at this plant has been developed to a high degree of perfection, he says, having seen the 1933 Christmas number in preparation.

Codes Endanger Printers' Sales

Apparently innocuous phrases in the codes of other industries are actually depriving printers of considerable revenue by restricting advertising, according to David P. Porterfield, director of U. T. A. department of marketing. He asks all printers to advise him of any such cases so that a stronger protest can be filed with proper Government officials. He calls attention to an instance in which the petroleum code forbids oil companies from sharing cost of direct mail with dealers. One printer will stand to lose \$65,000 a year because of this, he says.

Talks on Selling Lithography

A series of ten lectures on "Selling Lithography" is being given by Robert E. Ramsay, president, the Robert E. Ramsay Organization, as one part of the Lithographic Technical Foundation course in the School of Accounts, Commerce, and Finance, of New York University.

Willis B. Parsons has joined Ramsay, to work on copy and plans. He was formerly advertising manager of Frederic Blank and Company, and has directed the copy staff of James F. Newcomb and Company.

Seek Lower Fourth-Class Rate

A new drive by the National Council of Business Mail Users is getting under way to bring about a reduction of postal rates on fourth-class mail (catalogs and business-producing literature, weighing one pound or more).

The Council points out that granting a reduction to the 1924 rates will result in greater circulation of such material, also increasing paper consumption, compensation of printers and allied trades and also their employees. This increase would mean additional gains in sales and consumption of products advertised by this means, in line with the N.R.A. program.

Opposed to all this is the immediate reduced revenue to the department. The Council declares that a number of concerns using such catalogs have indicated that lower postage will mean increased volume, even to bringing the Post Office Department's revenue up to present figures at the reduced rate.

William Arnold, secretary, asks that all printers and users of such mail matter advise him of their support promptly at 160 Broadway, New York City, so that a united appeal can be made. Homer J. Buckley, Chicago direct-mail producer, is head of the Council.

Designer of Cheltenham Is Dead

Ingalls Kimball, collaborator with Bertram G. Goodhue in designing the Cheltenham type face in 1903, and former head of The Cheltenham Press (for which the type was named), died October 16 at Mount McGregor, New York. He was fifty-nine. The Cheltenham Press was founded in 1897 but was discontinued after some ten years. Kimball had been an insurance executive since that time.

He was a partner in Stone & Kimball, publisher of the tiny *Chapbook* which was the first sizable order to be produced in the shop started by Goudy in Chicago. The firm also was noted

for its beautiful trade editions of various books. Goudy did not print these.

It was after Stone & Kimball dissolved that Kimball founded The Cheltenham Press. This latter business and the advertising agency which succeeded it were responsible for many beautiful pieces of advertising printing, many of which have since become collectors' items.

Thomson Heads Commerce Body

Alexander Thomson, Senior, president of the Champion Coated Paper Company, is community-minded. He has just been elected president of the Hamilton, Ohio, Chamber of Commerce.

Designs Mural in Type Ornament

The outstanding specimen of typographical ornament included in Albert Schiller's show in New York City was his "Engines of Peace" mural design. He hopes to interest authorities of "Radio City" in New York City in using his design in place of the disputed Rivera painting on the walls of some building.

The mural takes the shape of a highly impressionable display of modern machinery, without depicting any machine in particular. It is composed entirely of printers' rule and type ornaments carried in stock.

The design as yet is in proof form, as it came from Schiller's hands. To place it on the walls of "Radio City," it would be necessary to enlarge it and paint it, a task safely left in the hands of any reliable firm of decorators, Schiller says. His proof could be used as the "cartoon" for the work.

The balance of the exhibit, held in Art Center, was composed principally of the advertising typography Schiller has created, all of it along the lines of the type pictures for which he is noted in printing and advertising circles.

A number of his specimens were shown previously in THE INLAND PRINTER.

Blue Eagle Has Claws Sharpened

Rules and regulations issued by the President and Administrator Johnson during October decree it to be an offense punishable by \$500 fine and/or six months imprisonment to display the N.R.A. blue eagle unless the firm has signed the President's Reemployment Agreement or is operating under an approved code. Printers, especially, must be careful, as it is a violation to print the emblem on stationery, advertising matter, or other items for any concern which has not signed, and it is a violation for any printer to print the blue eagle unless the printer himself has signed. Enforcement of the regulations is to be more strict in the future.

Local boards are to investigate all complaints before action is taken.

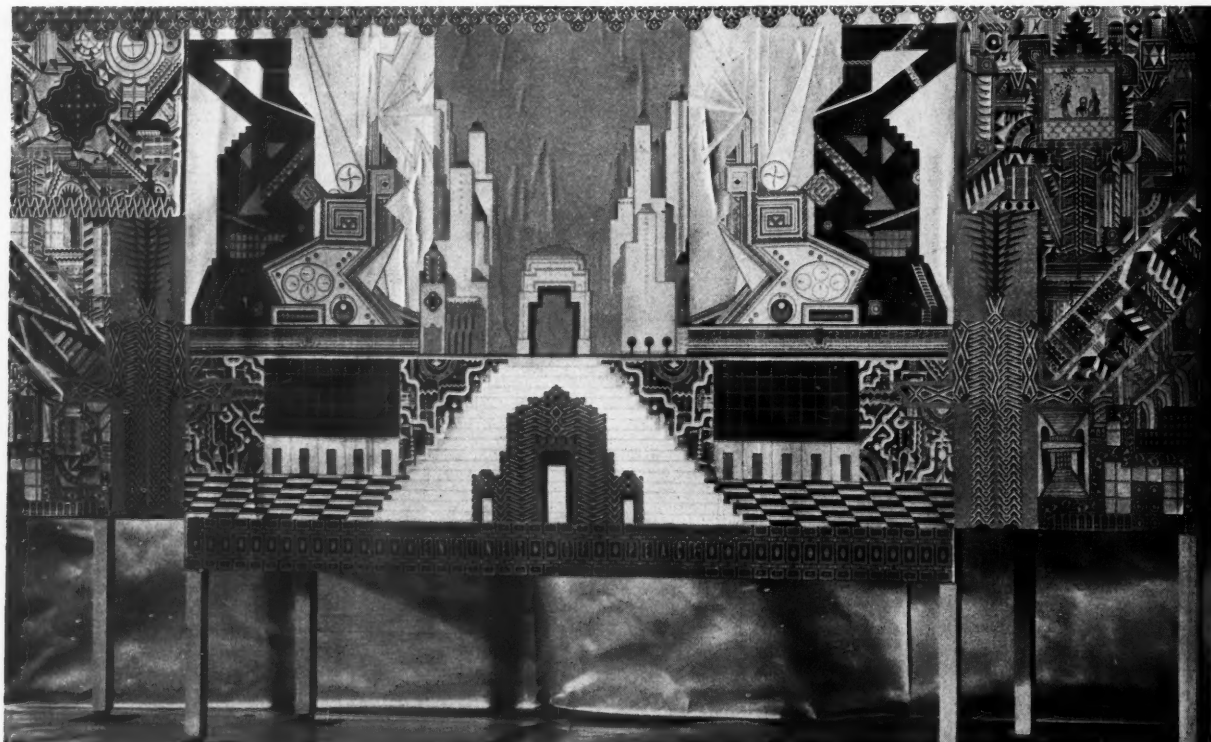
International Paper Cuts Hours

The International Paper Company, operating twenty-seven mills in the United States alone, announces that all employees in these mills are now working forty hours a week, and receiving the minimum wage or better, as it will be included in the pulp and paper code.

Five thousand employees are affected, with a thousand additional to be added. Average wage increase was 12 per cent, E. A. Charlton, vice-president in charge of operations at Piercefield, New York, announces. The mills have been operating on a forty-eight-hour weekly basis.

Hawaiian Publisher Is Dead

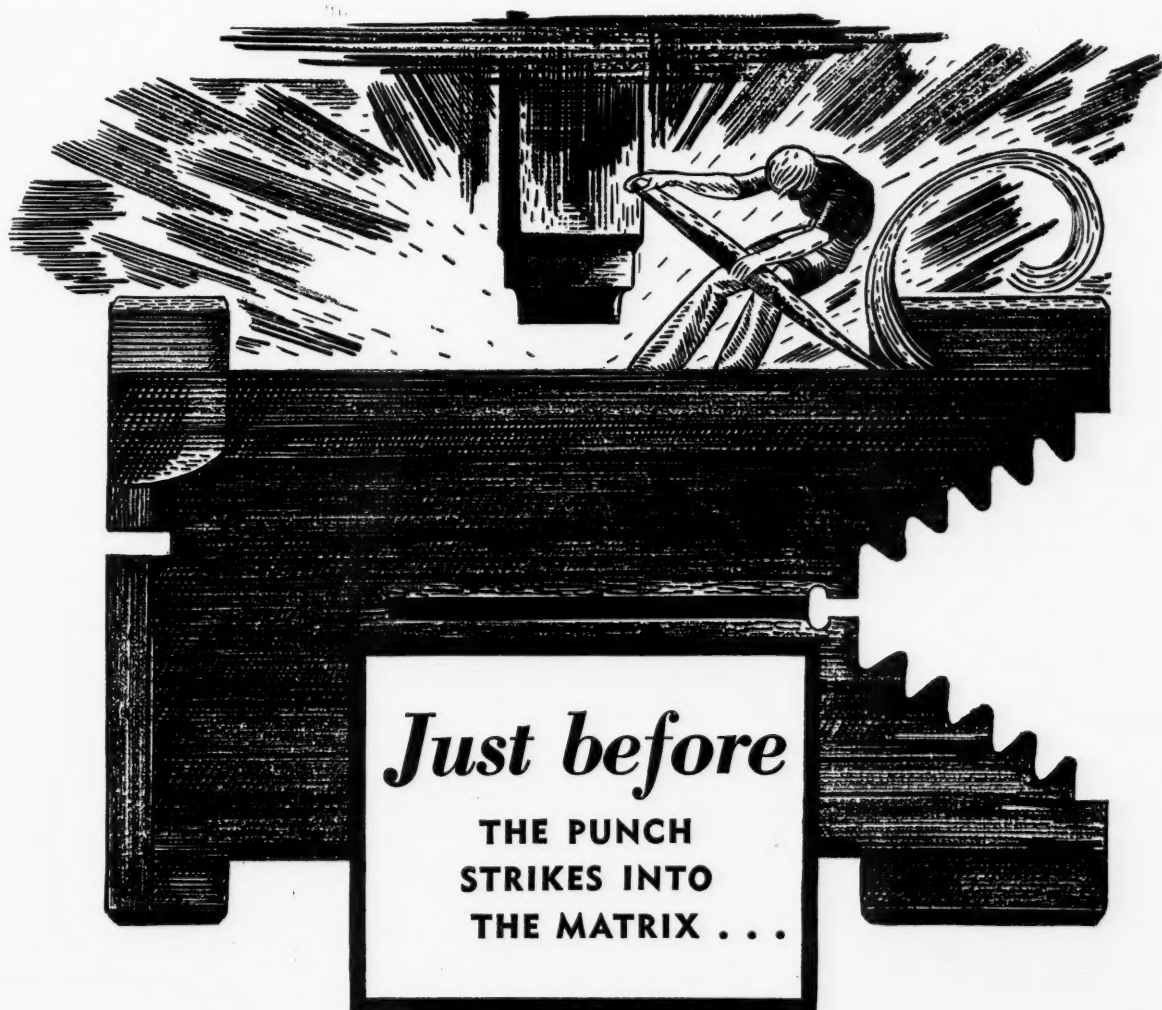
Wallace R. Farrington, publisher of the Honolulu *Star-Bulletin*, died in Hawaii October 6 of a heart ailment from which he had suffered for a year. He was governor of the Hawaiian Islands from 1921 to 1929. He was sixty-two years of age. Farrington started in newspaper work in 1891, going to Honolulu from Maine in 1894. He had been with the *Evening Bulletin*, forerunner of the *Star-Bulletin*, since 1898.



"Engines of Peace" is the title Albert Schiller, noted typographer, has given this mural design, featured in exhibit of his work in New York City

TRADE **LINOTYPE** MARK

IT'S THE FACE THAT COUNTS



Just before
**THE PUNCH
STRIKES INTO
THE MATRIX . . .**

. . . a thin shaving of metal comes off the surface of the blank.

Why? To remove the tough outer skin caused by the blanking die. The punch should drive into newly-exposed metal . . . smooth . . . ductile . . . uniform . . . to give a perfect casting surface from which to cast slugs with a flawless face. You learn a lot of things like that

when you have designed type faces and made matrices for fifty years.

The Linotype Company is one of the most exacting buyers of brass. Every bar and sheet has to pass a carefully coordinated system of inspection in the Linotype factory and the producing plant, to insure a constant supply of unvarying hardness and texture.

Linotype Bodoni and Metro Families

MERGENTHALER LINOTYPE COMPANY, BROOKLYN, N.Y.

San Francisco • Chicago • New Orleans • Canadian Linotype, Limited, Toronto, Canada
Representatives in the Principal Cities of the World

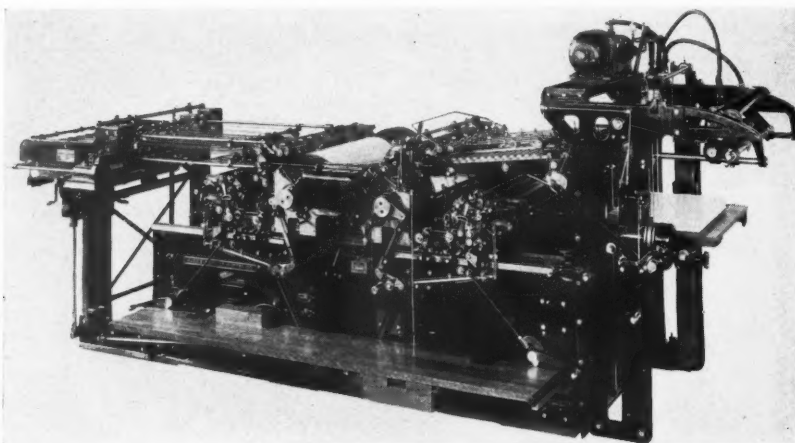
Please Mention THE INLAND PRINTER When Writing to Advertisers.

NEW EQUIPMENT FOR THE PRINTER

NO SKIPPING in numbering is a feature of the Force typograph soon to be on the market. An overthrow lock operates only when press tends to skip or to overthrow. A special feature in the construction permits the printer to reset wheels without keeping plunger in depressed position.

with cast roller, rag and brush bin, also can of "Cleer-Proof" liquid ink.

Additional features are the fact that the ink plate seldom requires washing; all ball bearings throughout; it can be operated from either side; adjustable feet permit leveling.



Harris 20 by 26, two-color, flat-bed press now in operation in the East. Positive register and high speed are the features ascribed to the machine by the makers, together with the full printing size

A special, extra-low plunger model is being produced for use on the "Little Giant" cylinder presses, which have not been considered practical for numbering because of low plunger clearance. It is expected that the new models will eliminate much stock waste and loss of time in numbering. Full information may be obtained from William A. Force and Company, in care of THE INLAND PRINTER.

A NEW VANDERCOOK small proof press, designed to produce sharp, clear proofs rapidly, has been built. Occupying but 21 by 31 inches of floor space, it takes forms up to 11 by 16 inches and sheets up to 13 by 20 inches.



This new Vandercook proof press packs large printing capacity into a small size

The press comes with a galley-thickness bed plate, steel paper cabinet, sheet feed, ink plate with hinged cover, cast aluminum handy brayer

The press is a low-price unit, with an increase scheduled for December 1. Full information may be obtained from Vandercook & Sons, direct or in care of THE INLAND PRINTER.

TWO-COLOR LETTERPRESS printing is offered on a new Harris high-speed, flatbed press. Rated as 20 by 26 inches in size, it takes a form locked in the chase, centered, 21¼ by 28½ inches, or locked on the bed, 21¼ by 29¾ inches.

Three-point register includes a new, patented feature of having misfed sheets stay on the feed-board, avoiding smashup of forms or washups due to sheets on the rollers. Simplified, balanced bed motion makes operation of this two-color press possible at speeds of one-color machines.

Ball- and anti-friction bearings, and automatic oiling prevent starting delays. Four form-roller distribution is provided, with no reversing of the rollers on full-size forms. The inker construction minimizes roller heat, maintains uniformity of color from gripper edge to back of sheet, prevents ghosting, and also continued adjustments of fountain to maintain original color setting. This results in saving of washup time, ink, and roller expense, the makers say.

Mounting of impression- and transfer-cylinder gears insures positive registration between cylinder and bed at cylinder transfer points. Harris automatic suction pile feeder is provided; delivery is improved jobber type, permitting perforating and slitting.

High center girts, made possible by the new bed motion, assure greater impression strength in the new 20 by 26, two-color, flatbed press, Harris-Seybold-Potter states. Ease of operation, accessibility, safety, positive automatic throw-offs are features announced for the new press.

The first one constructed is now in daily operation in the East. Full data may be obtained from the Harris-Seybold-Potter Company, direct or in care of THE INLAND PRINTER.

CAMERAS and other equipment for offset platemaking offered by R. R. Robertson, include a darkroom camera, a gallery camera, two models

of vacuum frames, two sizes of plate whirlers, a printing frame, a makeup table, an inking-up table, a retouching stand, developing sink, film cabinet, developing trough, and viewing stand. Booklet, 8½ by 10¾ inches, illustrating these units and explaining their use, may be had from R. R. Robertson, care of THE INLAND PRINTER.

STILL-CLOSER SPACING is obtainable with the new linotype wide-range spaceband, which has a minimum thickness of .032 of an inch and a maximum of .117. C. H. Griffith, assistant to the president of the firm, says the new spaceband permits 2¼ points in small faces and narrow measures, with expansion to 8½ points for larger faces. The minimum thickness of the new spaceband is less than that of the extra-thin one introduced previously.

New types announced include the Erbar Bold Condensed in 18-, 24-, 28-, and 34-point sizes; nine-point Antique Number 1 with italic and small caps; Caslon Number 3 with italic and small caps in seven- and nine-point; nine-point Excelsior with italic and small caps; and eighteen-point logotypes (centering on an eighteen-point body) for store ads.

Erbar Bold Condensed is being featured for newspaper headlines and similar types of printing. Unusual legibility is claimed for it, compared with other condensed sans-serifs. Other sizes up to 144-point are in production. Erbar was introduced in the latest issue of *The Linotype News*, being used for main heads on the first page of this issue.

Antique Number 1 is available in 6-, 8-, 9-, 10-, 12-, and 14-point sizes with italic and small caps; in eighteen-point with italic, and in roman only in twenty-four-point. The small sizes also are available in Caslon Number 3, with large sizes, up to 72-point, and italic from 18- to 48-point available in standard- and all-purpose linotype matrices.

"Newspaper Body Faces" is the heading of a thirty-six-page booklet just issued by the company, printed on newsprint from stereotypes to show how the faces will look in newspapers. All new faces are shown, with Excelsior, Textype, and Ionic Number 5 given extensive showings. Comparison columns, showing different leadings, are

18 Point Erbar Bold Condensed

HOW IS ONE TO ASSESS A How Is One to Assess and

A BRIEF showing of 9 Point Excelsior with *Italic* and SMALL CAPS. How is one to assess and

HERE is a brief showing of 9 Point Antique No. 1 with *Italic*.

HERE we have a few lines showing 7 Point Caslon No. 3 with *Italic* and SMALL CAPS.

AND here are some lines in 9 Point Caslon No. 3 with *Italic* and SMALL CAPS. How is one to assess

18 Point Logotypes (centering on 18 point body)

Pkg. Pkgs. Pt. Pts. Qt. Qts.

1 Can 9c 2 Lbs. 1c

included. The book emphasizes the importance of legibility and character count. Full information on the new faces and a copy of "Newspaper Body Faces" may be obtained upon request from Mergenthaler Linotype Company, direct or in care of THE INLAND PRINTER.

THE INLAND PRINTER for November, 1933

Hammer the Plunger with Lightning Speed!

....the Figures CAN'T Throw Past the Printing Position

The new American Positive Lock Pawl models 30 and 31 will operate accurately on a flat bed press, **FAR BEYOND ANY ACTUAL RUNNING SPEED.** The wheels won't "throw over" even at 20 thousand an hour. And we haven't found the speed limit yet!

Positive Lock Pawl models 30 and 31 will increase your numbering production 20% to 50% without danger of spoilage.

For special numbered work, investigate the 50 different American models, suited to every requirement.



AMERICAN NUMBERING MACHINE CO.
224 Shepherd Ave. Brooklyn, N. Y.
CHICAGO LONDON PARIS

In stock and for sale by all branches of the American Type Founders Sales Corp., also all recognized Printers' Supply Houses.



HIGH SPEED
American Lock
Pawl Model 30,
5 wheel..\$14.00
American Lock
Pawl Model 31,
6 wheel..\$16.00

Also Mfgs. of
All-Steel Model 63, 5 wheel..\$10.00
All-Steel Model 64, 6 wheel..12.00

HARMONY

Every printer wants to produce folders, booklets, and other printing with color harmony. You need not guess or experiment. The Behrens System tells you how to mix 360 colors from a palette of 12 and at the same time insures proper harmony. Two big charts, masks, ink-mixing guides (an art school course in color) in your own plant.

COMPLETE \$20.00

ASSOCIATED INK CO., Ltd.
San Francisco

(Sold by The Inland Printer, Chicago)



**Inking
Rollers
for
Every
Purpose**

**BINGHAM
BROTHERS CO.**
Founded 1849

NEW YORK, 406
Pearl Street—
ROCHESTER, 980
Hudson Avenue—
PHILADELPHIA,
521 Cherry Street—
BALTIMORE, 131
Colvin Street

GROVE'S Gauge Pins and Grippers for PLATEN PRESSES "No-Slip" Gauge Pin



Clasps vise-like to the tympan, making slipping impossible—is quickly attached and no cutting nor mutilation of tympan sheet, \$1.00 per dozen.

Lowest Price, Strongest, Most Durable Pins and Grippers on the Market

Order from Your Dealer or Direct

JACOB R. GROVE CO.
3708 Fulton St., N. W., Washington, D. C.

MILWAUKEE SENTINEL,
WEDNESDAY, JUNE 28, 1933

Cellophane Use Without Patent Upheld by Court

The farmer discovering his wheat reaper can be adapted easily to cutting sun flowers is by neither law nor logic entitled to a patent confining that reaper to the cutting of sunflowers exclusively.

Federal Judge Ferdinand G. Geiger applied that principle in a ruling yesterday in favor of the Daniels Manufacturing company of Rhinelander, Wis., in a patent suit brought by the Caton Printing and Lithographing company of Kansas City, Mo., involving the use of cellophane, with which everything but fresh eggs is being wrapped these days.

The Caton company alleged the Daniels company violated patent rights by printing with a slip sheet. Judge Geiger upheld the Daniels company contention its process was merely the application of an old process to a new material, and held no invention was shown.



Reg. U.S. Patent Office

Pioneering

Evidence furnished by Meisel Press Mfg. Co. for the defendant in the quoted litigation is but a succinct proof of *Meisel Pioneering.*

The experience gained in over thirty years of practice and research in a field of endeavor covering the Bed and Platen and small Rotary Presses with their attachments and various printing systems (such as Offset, Intaglio, etc.) also Slitters and Sheet Cutters with all their ramifications, has created a vast library of knowledge.

It is the intent to have *Meisel* machinery excel by the use of this accumulated knowledge.

MEISEL Products Are Built to Help the PURCHASER

MEISEL PRESS MFG. CO.

942-48 Dorchester Ave.

Boston, Mass., U. S. A.